RCA SOUND SYSTEM

Kinematograph WEEKLY

LARGEST NET SALE: OVER 6,100 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,272 Thursday, January 11, 1951. Vol. 406.

PATHE EQUIPMENT LTD.

IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

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NEW HIGH

BIGGEST XMAS & NEW YEAR WEEKS AT WARNER SINCE 1945!

WARNER BROS. PRESENT

BURT LANCASTER

VIRGINIA MAYO

FLAME AND THE ARROW

COLOUR BY TECHNICOLOR

DIRECTED BY JACQUES TOURNEUR

A NORMA F.R. Production Distributed by WARNER BROS.

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Established: May 16, 1907

93, Long Acre, London, W.C.2.

Advertising Dept: 96, Long Acre, W.C.2.
Circulation Dept: 6, Catherine Street, W.C.2.
Telephones: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
Editor: A. L. Carter
Associate Editor: Alex J. Martin

"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

The Electrical Regulations

IT is impossible to estimate how much the new Home Office Electrical Regulations will cost the exhibition side of the industry. But it is apparent that when eventually they become operative they will involve all kinemas in considerable capital investment. It is clear also that the greatest impact will be felt by the older houses which in the main are owned by independent exhibitors.

The CEA is to be congratulated on the manner in which it has negotiated the regulations with Home Office officials. But for its representations the regulations would have been in force four years ago. As it is their operation has been staved off for another two.

Officially the new regulations which supersede the electrical clauses of the 1923 Order come into operation on February 1. Actually, however, where those main provisions are fulfilled, they do not function until January, 1953, except in the case of new premises, substantial alterations and of the installation of new equipment.

A first examination of this document (and every exhibitor must study the text for himself) would appear to reflect a rather unfortunate lack of recognition by the Home Office of the new safety film. The argument now appears to be that any film (safety stock or not) might cause faults in electric circuits which could lead to a fire. But this is a detail.

The real facts are that the CEA has done its best for its members. The regulations are good regulations which will make sure that the kinema is the safest place for public relaxation — which it should be. But to implement them will cost money, at a time when most kinemas can ill afford to spend more.

So it is more important than ever to point out to other sections of the trade and to the Government just how much money is involved. This must be considered in relation to proposals to increase safety stock charges, or film rentals. And let the Government remember on Budget day, our new and substantial commitment.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

A CUSTOMS and Excise official has been telling a colleague just how Festival Film Productions could get entertainment exemption for its pictures. And believe me this is going to be one of the most important developments of 1951.

Section 8 of the Finance Act of 1949 sets out a list of entertainments on which, subject to certain conditions, ET may not be charged. The list includes concerts, stage performances, and it also specifies an exhibition of kinematograph film.

The Commissioners of Customs and Excise have to be satisfied that the company concerned does not carry on its activities for profit and that its activities are "partly educational." This does not mean that persons producing the entertainment cannot be paid for their services or that payments may not be made for equipment and so on.

The exemption from ET is given not on a basis of whether the entertainment itself, in specific instances, is educational or not. If the company is non-profit making and has a general aim towards education, it can, my colleague is assured by the Authority, put on musical comedy or an occasional farce!

THE Commissioners of Customs and Excise keep constant check on such companies. They examine closely 1, the articles of association; 2, the general character of the promotions; and 3, the general supervision of finances. Generally they insist that persons who are directors of these companies are financially disinterested in the projects being sponsored.

The Customs official who outlined this went on to point out that under the Act the Commissioners have the right to check payments to artists and payments for the hire of theatres where performances are to be given. There is no reason why fair terms for the hire of theatres in which the company puts on its entertainment cannot be given the theatre management. You will notice that the emphasis is on the company itself hiring the theatre for the performance.

The company must submit its accounts at regular periods to the Commissioners, and it may be asked for further information. Each entertainment in each theatre requires a formal certificate for exemption from ET.

ALL this admirably fits the description of Festival Film Productions. What are its chances of getting total ET exemption for its films?

My colleague says, "very good." The officials at Customs and Excise say that exemptions are already given for certain film performances, usually of documentary pictures, and add their comment that there is no reason why entertainment features should not get exemption, subject to the terms of the Act.

SOME while ago exhibitors were accused at a meeting of the Kinematograph Renters' Society of apathy towards the "Better Business" campaign. And as an instance of this alleged lack of interest it was pointed out that few troubled even to attend trade shows.

Many of us who have to attend trade shows would not be disposed to disagree with the KRS facts. What we are opposed to is the renters' inference that the fault is with the exhibitor.

Well, here is a complete exoneration of exhibitors. It comes from Charlie Metcalfe, of Leeds, who encloses five trade show invitations. They refer to trade shows of GFD, 20th-Fox, Columbia, United Artists and AB-Pathé.

And every show starts either at 10 or 10.15 a.m. on Tuesday, January 9, at Leeds!

Enthusiasm for "Better Business" should surely begin at home. And a start might well be made with the sales and publicity departments of the renters.

AS you will see in a report elsewhere, it appears that exhibitors are now almost resigned to the continuation of the Eady Tax relief plan in some revised form.

Meanwhile I understand that there was also some discussion at Monday's ET Committee meeting about the present levy. The point was made that if exhibitors proved their theatres are running at a loss they may be given exemption from the levy by the four associations concerned.

PLEASANTLY informal luncheon at the Savoy last Friday saw John Davis, CMA's managing director, as a guest of his executive. Chief officers of the organisation had planned the occasion to mark the start of the New Year —and to give Mr. Davis an antique clock.

Kenneth Winckles, administrator, who was in the chair, made the presentation. After a gracious speech of thanks, John Davis said he looked forward to a year of special showmanship endeavour. There had been a time, he said, when he had tried to decide whether Odeon showmanship beat Gaumont, or vice versa, but now CMA beat the lot.

Symbolic of John Davis' position at the head of CMA was a two-foot model helm with a sculptured figure of Mr. Davis in control. The helm, of course, was labelled CMA. Incidentally, this perpetuated the title of J. D., which the KINE. originated in 1948.

Among those present were G. I. Woodham Smith, departmental controller; L. B. Fancourt, general theatre controller; area supervisors, district managers and engineers, catering supervisors and sales representatives.

AS may be inferred, showmanship holds a première interest for John Davis. On January 24 he will be given a report of the wonderful work which has been done by CMA during the past ten weeks of the company's most successful drive to date.

The occasion will be the presentation luncheon for the CMA 1950 Autumn Showmanship Stakes. It takes place at the Dorchester.

THERE is probably no one on the exhibiting side who has more friends than Dickie Dooner, and I am sorry indeed that circumstances made it impossible for me to be among the company that honoured his 80th birthday last Friday.

South Wales branch of the CEA had laid on arrangements at the luncheon for a gathering that would fully represent the genuine and deep affection that Dickie inspires. Dickie himself, a colleague tells me, was, as usual, one of the liveliest of those present, and, as one would expect, he was happiest when surrounded by his family which he described amusingly as sons, daughters, two or three sons-in-law and daughters-in-law and one or two passengers and hangers-on."

Indeed, he was so sprightly that it came as almost a shock to hear him describe how he was helping to operate a shadowgraph in 1885, first heard about the inventions of a chap named Friese-Greene in 1892, and when in Bristol in 1895 bought a projector from the Lumière Brothers.

SOMEONE with a mathematical turn of mind might have found good exercise in totting up the years in the industry represented at a top table that included Arthur Watts, Ernest Rogers and Jackson Withers, branch chairman elect. Among others, Dickie Pearl came in for a special mention as Langford's had been responsible for producing the very handsome album that was one of Dickie Dooner's mementos of the occasion. Also enjoying the opportunity of honouring an old friend were Bill Berriman and Wyndham Lewis.

The wide esteem in which Dickie is held was shown by the fact that there were over 20 telegrams of congratulation. In addition to Ernest Rogers, the visitors included A. E. Andrews,

At the luncheon to welcome Robert Preston: L. P. Kennedy (Bank of America), Catherine Preston, James Carreras and Robert Preston

Mrs. Quinton and Harry Quinton, who celebrate their golden wedding on Friday

of Monarch, Abe Freedman, Oliver Ward and Peter Myott and his fiancée, Eileen Shannon.

Only serious note in a very pleasant function was struck for a moment or two by Arthur Watts when he made his timely appeal for unity, but he sugared the very small pill with a wryly humorous proviso.

I fancy that most of the younger guests must have felt envy as Dickie Dooner spoke of his youth when "there was no income tax, because we had no permanent address; no Government intervention; no NATKE; and no newsreel problem." Growing up, it seems, is not without its pains, even for an industry.

ANOTHER veteran who boasts an anniversary upon which he will receive the congratulations of his hosts of friends is Harry Quinton, who celebrates his golden wedding on Friday.

Harry and Mrs. Quinton were married at Sutton-at-Hone, Kent, in 1901. They have had eight children and are popularly known as the youngest great-grandfather and mother in the trade, with the eldest great-grand-daughter, who is now aged seven. No one in this industry has yet challenged either of these distinctions.

It must be nearly 40 years since Harry entered the trade. He acquired the Palace, Bexley Heath, as far back as 1913, and the Broadway, his most recent interest, in 1935. Few have worked harder for the CEA. He was chairman of the Kent County branch in 1931 and has been secretary since 1934. He is also active in all local affairs, and even now has a considerable reputation as a vocalist. The great occasion is being celebrated by a party at the Constitutional Club, Bexley Heath, at which 150 guests will attend.

MY luncheon neighbour the other day was Alexander Paal, who is associated with Jimmy Carreras in making a series of Anglo-American productions. It was the occasion for the launching of "Cloudburst," the first of the series scheduled by Exclusive.

Paal described details of what appears to be an attractive deal for Exclusive. He holds the rights for the Western Hemisphere, where it will be handled by Eagle-Lion, while Exclusive not only holds the Eastern rights but also receives in dollars 25 per cent. of the U.S distribution profits and the services of an American star.

The star is Bob Preston, who was introduced with his wife, Catherine, by Jimmy. Others of the cast present were Mary Germaine and Colin Tapley; and Tony Hinds, already the possessor of 16 Exclusive producer credits, and Francis Searle, who will direct the next three productions.

Other guests I was delighted to meet were J. P. Kennedy, of the English branch of the Bank of America, and his colleague, J. R. Money, and Colin Shearly-Sanders, the solicitor to Exclusive, with whom I exchanged nostalgic reminiscences of early days in the newspaper world and of Associated British.

HITHERTO it has been the practice that the chairmanship of the distribution committee of the Newsreel Association is held by each of the member companies every three months. It has now been decided, in order to maintain continuity, to appoint a permanent chairman in the person of Sir Gordon Craig.

This new arrangement does not affect the procedure by which the chairmanship of the association is changed every quarter.

WHEN he returns from America I expect to learn from E. J. Davis, managing director of Walt Disney-Mickey Mouse, details of "Alice in Wonderland," the new full-length feature which is nearing completion. British interest in the production is mounting high.

Davis is leaving on Saturday and his trip, which will embrace both New York and Hollywood, will last several weeks. He is going over for consultations and will be able to give Walt and Roy a first-hand picture of the remarkable success which is greeting the British presentation of "Cinderella."

WHEN Ald. J. H. Stansfield, managing director of the Princes, Stockport, signed on the dotted line for the sale of this kinema to a multiple tailoring firm, he probably justified his soubriquet "Good Old Simultaneous." He earned it in the days when his enthusiasm for attending meetings and advocating causes which he had at heart was greater than it is now.

There was a time, 15 or 20 years ago, when at every CEA branch meeting he attended, Ald. Stansfield plugged the simultaneous signing of film contracts with such persistence that his fellow exhibitors playfully dubbed him "Good Old Simultaneous." And if I know anything of Stansfield, Good Old Simultaneous he will always remain.

Was it by chance or by calculation I wonder, that when he decided to embark on council work, he put up for the Hollywood Ward of Stockport. The electors put an X against his name about 25 years ago and he has served on the Stockport Council ever since.

A NUMBER which is obviously destined to become the theme song of the "Better Business" campaign has been recorded by EMI and is now available on Parlophone F2444. Its title is the slogan for the trade drive, "Let's Go To the Pictures," and it is played by Phil Green's orchestra with Doreen Lundy and The Beaux and Belles as vocalists.

I won't say it is a world beater, but the tune is catchy enough and the lyrics certainly emphasise the key of the "Better Business" effort.

But this disc can only become a smash-hit if managers get behind it. So when you get your copy it's up to every theatre to make sure that its patrons go home singing. The obvious man to contact first is your local music store manager—because if he wants to he can use the record for demonstration purposes when his customers and your customers are in the shop.

THE next luncheon meeting of the London Cinema Club takes place on Wednesday, February 14, which the more romantic may recollect is St. Valentine's Day. Arthur Taylor also reminds me that the annual subscription of one guinea for the current year is now due.

REGULAR fortnightly luncheons of the Variety Club are being resumed this week, when the recently elected crew is making its bow.

Jack Goodlatte, in his capacity of property master, convened the meeting, but a brief winter holiday in Switzerland will prevent him from supporting his new chief barker and his chief, C. J. Latta.

AN old veteran—Frank Coates, manager of the Coronation, New Southgate—is in hospital with pneumonia, and would be glad to hear from old friends. His address is Private Ward No. 27, 1st Floor, Finchley Memorial Hospital, North Finchley, N.

THE STROLLER.

CLOSE-UP

Northern Story

By W. Poulton, the "Kine.'s" Newcastle Correspondent

SOME of the independent exhibitors, who so rarely favour the Northern branch of the CEA with their presence at meetings, accepted the wartime boom as a proper and natural reward of their native genius. Even some of our hard-boiled realists were disposed to argue that the large and regular volume of patronage then proved that much of the old poster and showmanship expenditure was quite unnecessary. They relied on the kinema habit.

The veterans, remembering World War One and its aftermath, warned them. "We have had all this before and remember that, but for the advent of the sound film, the industry might well have taken the knock as Public Entertainment No. 1."

Even so, there persisted a queer sort of notion that exhibitors had been doing too much for patrons, and that patrons could be left to show some consideration for proprietors. Well, those who took that line when the easy money was flowing in now find, in the smaller margins left by higher costs and lower patronage, an economy argument for failure to spend a little in boosting films which don't advertise themselves.

Arthur Rank got a somewhat hostile reception when, in Newcastle, he told a luncheon gathering of 120 exhibitors that they were not "getting behind" good average films. But it was true of a good many Northern exhibitors.

Now, there is no uniformity of taste in any area. Here, we feel, it is more varied and more unpredictable than in most. It may be, too, as Teddy Hinge once suggested—that the old showman's methods won't work with the new generation.

However, there is some evidence that, where novel methods of showmanship have been tried, the take usually has gone up more than enough to cover the costs, and that such gains are held by average films.

Those who wait for unbroken production of smash-hits to get their halls out of the doldrums might as well wait for the moon to be delivered on a silver salver.

My opinion, for what it is worth, is that exhibitors can rightly look for better run-of-the-mill pictures; but the urgent need is to make better use of those they are getting now. The days of easy money are over: in the present highly competitive state of the entertainment market they must go out for business. If it serves their purpose they must adopt methods of the early showman in addition to the more scientific approach of modern exploitation.

B. B. D.

(Better Business Drive)

TALKS TO YOU!

(The first of a fortnightly series which we hope will be sometimes amusing, and occasionally even instructive).

To coin a cliché (or rather, to adapt an old one):—

There's nothing right with good pictures which bad showmanship cannot mar—or vice versa.

• • • • •

When we talk about showmanship—good or bad—we don't refer only to such things as front-of-house and window displays, special publicity stunts, and so on, although we appreciate their tremendous importance and value.

• • • • •

We are thinking about the particular approach to any individual picture, by the producer, by the renter, and above all by the exhibitor.

• • • • •

For example, if you are handling a film with unquestionable appeal to the child which is in all of us, from nine to ninety (unless our souls are dead and damned), don't try to exploit it as a sex picture.

• • • • •

Oh, yes, it *has* been done, all too often.

• • • • •

Talk of adventure, of heart-stopping thrills, of anything you like that fits the film; but don't try to make a sex drama out of a jungle jamboree.

• • • •

On the other hand, if you have a picture which really radiates romance and sex, by all means remember that love, which makes the world go round, can also make the queues go round the theatre.

Within the next few days, Cinema Managers will receive details of the most ambitious NATIONAL SHOWMANSHIP CONTEST ever conceived in this country, covering both circuits and independents, with PRIZES TOTALLING £6,000.

• • • •

In thousands of Children's Wards in hospitals all over the country, sick children were cheered during the Christmas holiday season by colourful posters of famous cinema cartoon figures, issued by the Film Industry Planning Committee.

• • • •

The booking of the now famous Industry Shorts has reached the astounding figure of 70%. The Planning Committee confidently believes that the final result will show 80% of total coverage.

• • • •

12,000 copies of the Showmanship Brochure have gone out. Have you had yours? Have you read it? Of course. Good!

Meanwhile, we specially commend a piece of very *human* showmanship recently achieved by a provincial manager.

• • • •

He was talking to the Mayor of his town, one of those strange people—they still exist, even apart from the critics—who think films are a meretricious and somewhat vulgar form of entertainment. "I can't tolerate 'em," he said. "But, Mr. Mayor," asked the manager, "when did you see one last?" "Oh—ah—I suppose about 15 years ago." "Then will you look in next week—we've something rather special—if I put the red carpet down for you?"

• • • •

"I'll come as a favour to you," said the Mayor, "on Wednesday evening; but I don't want the red carpet. I'm a Tory, anyway." "Right," said the manager, "we'll make it blue."

• • • •

And sure enough, on Wednesday evening, the finest blue Turkey carpet which could be borrowed stretched from the curb to the foyer; and the Mayor—half amused, half embarrassed—walked along it to a camera accompaniment.

• • • •

Everyone in the town (as they do in those fairly small places) talked about this incident. And now the Mayor goes to the pictures every week. Could he do less?

• • • •

MEET YOU AGAIN—B.B.D.

Advt.

ELECTRICAL SHOCK FROM H.O

Continued from page 8

1953, and they must also be operated from now in all cases where kinemas undergo substantial alterations, new kinemas are built or new equipment installed.

The lighting regulations provide for sound practice and set out certain standards for equipment. Electrical safety lighting equipment can be used with the main source of supply, subject to certain satisfactory automatic switch-over devices. An important point in regulation 10 is that for the first time trickle charge batteries will be allowed and the Oldham system will be officially permitted.

Another major concession for exhibitors (from 1953) will be that if the main electricity supply fails the public can remain in the theatre for one hour and not be required to leave immediately. Similarly for safety lighting failure, providing this lighting is by means of electricity.

The general electrical requirements are in accordance with those for the electrical equipment of buildings issued by the Institution of Electrical Engineers. Much of the wiring throughout theatres must be protected by heavy gauge, solid-drawn or welded screwed steel conduit. The protective covering must be electrically and mechanically continuous.

New regulations cover the use of neon and cold cathode lights, the safeguards for the use of neon (above 650 volts) being the more onerous. Many details concerned with projection room equipment refer to methods for keeping film away from fittings, irrespective of the use of safety stock.

Regulations for organ electrical equipment are new. One insists that there is a glass inspection panel to enable a check to be made on vermin.

For television, the projector must be screened so that the radiation of X-rays among the audience shall not exceed 0.5 Rontgen units during 70 hours' operation. High voltage transformers must not be in the auditorium or projection room or rewind room. No screen of celluloid or other highly inflammable material may be used in connection with the projector.

The regulations also provide for regular inspection of the premises, and in the case of television, no equipment can be installed without 14 days' notice being given.

The regulations do not apply to Scotland and do not cover structural requirements, which will be dealt with by the Home Office in 1952.

The Cinematograph Regulations, 1950, are officially numbered 2,133 and can be obtained from the Stationery Office, price sixpence.

DEVELOPMENT PLANS

It was reported at the meeting of West Lancashire RDC, on January 4, that agents of the J. Arthur Rank Organisation had approached the council with regard to kinema development in the proposed town centre of Maghull (near Liverpool). They were informed that their requirements would be kept in mind when the town plan for Maghull was prepared.

Provision has been made for a kinema in connection with the development of the Bowlee estate, Manchester.

Wilcox's Next Picture

The next Herbert Wilcox-Anna Neagle production will be the screen version of Reginald Berkeley's "Lady With a Lamp," the screenplay of which is now being written by Warren Chetham Strode. Herbert Wilcox will direct and Anna Neagle will be star. It goes into production at Shepperton in early spring.

Technicians Seek to Curtail Power of Films Council—contd.

cent. there could be no more than a 3 per cent. reduction. Exemption for £100 a week halls should be abolished, because many of them are in isolated areas and their patrons seldom travel to other towns.

The clause which allows a registered film to be cut one-tenth in length should be abolished.

The Ministry of Labour, trade unions, or other bona fide organisations should be allowed to examine Form C returns to make sure of compliance with the Fair Wages Clause.

All directors, producers, screen writers and other technicians employed on Quota films should be British nationals or foreign nationals domiciled in Britain unless otherwise agreed both by the Ministry of Labour and trade unions concerned.

All processing of quota films must be done in British laboratories.

The definition of a studio should include the expression "and sound recordings" following the present definition "consists of photographs."

The minimum labour cost of 10s. should apply to short films, a further minimum on first features of £3 per ft. and £1 per ft. on second features.

The Films Council should be reconstituted with a majority of producer members who have no substantial exhibition interests and should be comprised like this: Four independents (one as chairman), one exhibitor, one renter, six producers and six trade union members, at least five of whom shall be from unions whose "film interests are primarily on the production side."

An immediate independent investigation should be made as to whether recommendation of renters' quota would lead to a more stable industry.

Reconsideration should be given to a quota for short films.

Dubbed films should be shown in British kinemas only if the dubbing (whether by lip synchronisation or sub-titles) is done by British workers in Britain.

Child Actors: Technicians' Proposals

LIMIT TO NUMBER OF WORKING DAYS

A LIMIT on the number of days worked in any one year by child film actors, however few the hours per day, is one of the points made by the Association of Cine and Allied Technicians in a memorandum published this week, which has been sent to the Home Secretary, Chuter Ede. ACT is commenting on the recent findings of the Home Office Committee report on child actors in the theatre and in film studios.

The memorandum states: "We reaffirm our view that the experience of acting in films can be valuable and educative if proper safeguards are devised and enforced and that on artistic grounds employment of children is essential."

Licensing Authority Agreed

It agrees with the suggestion for a central licensing authority for children under 13 years of age, working closely with the local authorities; and that three hours a day should be spent in education and the schedule adjusted to suit the director, but wants no period less than three-quarters of an hour interrupted work included in this total.

It regrets that no specific provision is made to give adequate fresh air and exercise for employed children, and it regrets that work may be allowed until 7 p.m. for children as young as 13.

Further medical reports should be essential at the end of each month's employment.

It agrees that research is necessary into the possible harm to eyesight by strong studio lighting.

The licensing authority should receive weekly reports from the matron on how each child's time is spent.

Inspection of Studios

Inspection and approval of studio premises and accommodation should be a necessary condition for a licence and the union disagrees with the statements made in paragraph 160 of the report on this matter.

It agrees that a proportion of earnings should be placed in trust for the child's future use.

It wants the Ministry of Education to be the Government department wholly responsible for the provisions relating to child employment; a permanent central advisory committee set up by the Ministry; the central licensing authority to be responsible to this committee; and winds up by supporting the Trades Union Congress's three main recommendations, that: (1) No child should be licensed for more than five days' working in one week; (2) daily hours of work should be restricted, and (3) children should be in the care of a matron employed by a licensing authority and not by the film company.

SCMA PACT: MINOR CHANGES ARE SOUGHT

Subsistence Allowance Modifications

THE CEA general purposes committee has told the negotiating committee to reopen talks with the SCMA to make what are described as "minor" alterations to the final draft of the agreement.

The agreement was fully outlined in last week's KINE. The negotiating committee does not have to report back.

One point concerns the subsistence allowance, application of which exhibitors want restricted.

Reduced Prices

A deputation is to be sent to Sir Philip Warter, chairman of ABC, to submit the CEA protest at the circuit's decision to give special prices to old-age pensioners.

Negotiations are reaching a final stage in Glasgow, where the Green Brothers started matinee prices, the CEA general purposes committee was told.

Regrading Talks

The officers, two circuit representatives and H. Scarborough were appointed to meet NATKE to resume discussions on regrading.

RENTERS TO DISCUSS TELEVISION

The KRS council will meet this (Thursday) morning. Its agenda includes a discussion on the television of documentary films.

There will be a report on the situation in Malta following the imposition of a new import duty and a discussion on the safety stock meeting, deferred from the December 7 meeting.

The Cardiff vaults will again be considered. There are several applications for charitable donations.

The formal signature and sealing of the membership certificates for Republic will also take place.

New Films Council Appointment

Following his appointment as chairman of the Iron and Steel Corporation of Great Britain S. J. Hardie has resigned from the Cinematograph Films Council. The President of the Board of Trade has appointed Cuthbert Grieg in his place. Mr. Grieg is a director of Harris Lebus, Ltd., furniture manufacturers, and was formerly secretary of various trade associations.

No Rush for "The Rushes"

The ACT film, "Green Grow the Rushes" is not likely to be seen until next summer.

On Tuesday, George Elvin, secretary of the ACT, said that he had been told that both the ABC and CMA circuits were fully booked until then.

CEA Hopes for End of Unit Plan

EARLY KRS REPLY TO PROTEST EXPECTED

THE CEA is anticipating an early reply from the KRS to its protest at the continued operation of the "unit" plan.

The reply was not expected in time for this week's General Council, as it was not thought that the KRS would have been able to discuss the exhibitors' viewpoint.

The CEA argument is that there is no longer need for the policy and that, following the signing of the new Anglo-American films agreement, it should be scrapped.

ACT Unemployment Figures

The ACT says that in December the unemployment figure was 884, an increase of 22 over November, with 41 jobs being filled.

NATKE SUNDAY PAY CLAIM REJECTED

Union's Case Fails on Appeal

THE CEA on Tuesday released the decision of a CEA-NATKE national joint appeal board.

The board met after an area board had rejected a union claim that additional pay for Sunday work should be included as part of the wages received during the previous week for the purposes of calculating payment of overtime.

The national board also rejects the union case.

£64,700 for NPFA

The National Playing Fields Association appeal has so far resulted in a collection of £64,705 from 1,622 kinemas, an average of £39 17s. 10d.

FIEC's PLAN TO SAVE INDUSTRY—contd.

and Lady Strabolgi, Ronald Bell, Reginald Maudling and W. G. Shepherd.

At the Press conference on Tuesday, it was stated that NATKE and BFPA had both been invited, but no acceptances had been received. Ralph Bond added, "Tom O'Brien is having a meeting of his own people and I say, 'Good luck to him.'"

When it was suggested that the absence of the BFPA might be due to a belief that "there was too much Communism connected with the proposals," Gordon Sanderson replied, "There's always the idea that anyone who tries to do something about the industry must be a red. We are members of all political parties and we are going forward in an honest and straightforward way."

Chance to Earn

On the question of distribution, George Elvin, secretary of the FIEC, said that they wanted British films to have a chance to earn their full box-office capacity. At present no film was given that chance.

Questioned on production capacity, Ralph Bond claimed that the British industry could make 100 first features a year.

Referring to the paragraph which denies any benefit to kinema owners, Ralph Bond said, "If anyone can show us a kinema owner who has gone bust, we shall be pleased to invite him to the conference, but we consider that the exhibiting side usually does extraordinarily well."

The main arguments at the meeting will be:

The Gater Report on costs, together with the reservations of certain members of the Working Party, should be implemented.

The Government should take over idle film studios and place them at the disposal of producers at non-profit-making rentals.

The National Film Finance Corporation should enable independent and co-operative producers to maintain continuity, and scope of the fund should be extended if necessary.

The NFFC, in making loans to distributors, should follow the recommendation of the Plant Report, and insist that existing charges be reduced to 15 and 10 per cent. in the case of films of exceptional box-office attraction.

A greater proportion of box-office receipts for British films should be returned to the producer either by voluntary trade agreement or by legislation, if that fails.

There needs to be more competitive trading by the kinemas, especially in areas where circuits constitute a monopoly.

A higher quota must be restored as a stimulus to new production, and kinemas with relief should be re-examined. Quota default penalties should be more stringent and the recommendation on renters' quota examined.

Revision of Cost Clause

The cost clause of the Films Act should be revised to debar any film which does not employ a majority of British subjects in key grades. If the Government reduces entertainments tax, the benefit should be given first to the public in the form of cheaper kinema seats and secondly to British producers. In no circumstances should any benefit go to kinema owners.

The Eady plan is welcomed in so far as it assists production.

The Plant Report's recommendations and the reservation by one of its members should also be implemented.

FILMS ACT CHANGES—contd

matic pro rata reductions made against basic quota figure.

Circuit halls should be entitled to relief in three-day situations as would any independent.

There are many other suggestions from the branches which are being blended with these main points into the complete memorandum.

Cut Quota for Sundays Say Exhibitors

HELP FOR SMALL MEN

SUGGESTIONS for alterations to the Cinematograph Films Act, 1948, were examined at a special meeting of the committee of the South and East Lancashire CEA branch, at Manchester on Friday. J. Mather presided.

The meeting decided to advise CEA headquarters of its views as follows:—

The quota should be divided into two sections and it should be placed on an annual basis as formerly; Sunday performances should be free from quota.

Kinemas running on a very small margin of profit should have particular attention. Present requirements of two or more cross bars do not take care of kinemas in this category, mainly on two or three days' situations. It is considered that these kinemas should have one-half or one-third of the quota allocated to six-day halls, and that the whole quota should be more realistically dependent on available British product. In the case of halls classed as under £100, the limit should be increased to £150.

The CEA should support exhibitors, prosecuted by the Board of Trade, with a view to securing a definite meaning to the term "not commercially practicable."

Supporting feature quota should be half of whatever first feature quota is allocated each theatre.

In the general discussion, one exhibitor contended that it was unfair that quota prosecutions should be heard by local magistrates who, because of their lack of knowledge of the business, were apt to give more attention to the statements made by the Board of Trade solicitor and not enough to those of the defendants.

The meeting was held in private. A statement announcing the conclusions was subsequently made to the Press.

RKO Sales Force Promotions

The following promotions have been made in the RKO-Radio sales force:—

Winton Shellshear has been promoted from South Coast representative to London salesman; Sam Stoll from the Birmingham territory to the South Coast, operating from London branch; Peter Burgess has been transferred from Leeds to the Birmingham territory; and Peter Rougier, until recently an RKO area publicist, has been promoted to salesman, attached to the Liverpool office.

Grand National Appointment

A. Kean has been made circuit representative for Grand National Pictures. He started his duties on Monday in the department of the circuit manager, J. Teasdale.

Mr. Kean has been fifteen years with ABC where, at the time of his resignation, he was section head.

Robert Stillman, now producing a series of six films for United Artists, has been appointed to represent the Society of Independent and Motion Picture Producers of America on the UNESCO Film Panel

Last Friday CMA executives were hosts at a luncheon in honour of John Davis, the company's managing director. Mr. Davis was presented with an antique clock. Picture shows G. I. Woodham-Smith, John Davis, Kenneth Winckles, and L. B. Fancourt. *(See Long Shots)*

JULES LEVEY HERE TO PLACE "FABIOLA"

ARRANGING the British distribution of the Italian film, "Fabiola," is the purpose of the visit of American producer Jules Levey, who arrived here by air on Monday for a stay of several weeks.

JULES LEVEY

Mr. Levey, who owns the British, Australian and Canadian rights of "Fabiola," worked on the film with a well-known playright, Marc Connelly. Among his other successes as a producer have been "Hellzapoppin'," "Pardon My Sarong," and "Boys from Syracuse."

Michele Morgan plays the rôle of Fabiola, and 6,000 people took part in the scene showing the torture of the early Christians. Alessandro Blassetti directed the picture, which is based on the novel by Nicholas Wisemann. Italian, French and German versions have already created box-office records.

NATKE'S NOSE IN FRONT

On Cure For Crisis

THE National Association of Theatrical and Kine Employees, which for more than a year has boycotted the Film Industry Employees' Council, has rushed ahead of the FIEC to call a conference to discuss the critical state of British Film Production.

This week the NATKE says that James Lawrie, managing director of the National Film Finance Corporation, will be among the speakers at a special mass meeting at His Majesty's Theatre, Haymarket, London, starting at 11 o'clock on Sunday, January 14.

It is a meeting for NATKE members only, sponsored by the Film Studio Division of the union.

Walter Wanger Petition

The Bank of America has filed bankruptcy proceedings in Los Angeles Federal Court against Walter Wanger Productions Incorporated, asserting that the 178,476 dollars loan made in March, 1949, is unpaid, and alleging Wanger has unlawfully transferred assets.

A. G. GRANGER, PRODUCER, RENTER, EXHIBITOR DIES

THE death took place on Monday at his home in East Molesey of Augustus George Granger, aged 70, from pneumonia following a fall in which he fractured his arm.

A. G. Granger will be remembered mainly as managing director in the twenties of Granger Exclusives, renters, and of Granger-Davidson, film producers. Before that, however, he was an exhibitor and for some years in charge of Cinema House interests in the Potteries, where he opened the Majestic, Stoke. He was for many years treasurer of the North Staffordshire branch, CEA. He started Granger Exclusives, in Stoke. Recently he had held managerial positions with ABC.

He leaves a widow and three children. His elder son, J. W., is with ABC at Golden Square. R. C. is a director of Rex Products and Marjorie is married. The funeral takes place at 10.30 a.m. Friday at Woking Crematorium.

Thomas Hood

Thomas Charles Hood, of ABC's booking department, was killed in a flying accident on Saturday.

"Tommy" started as D. J. Goodlatte's office boy in 1938, and after service with the Fleet Air Arm returned to ABC.

The funeral service takes place at Biggin Hill Church on Saturday, at 11 a.m.

Other Deaths are reported on page 22B

FUEL CUTS DIM KINEMAS' OUTLOOK

But Screens Still Shine

ON Monday the Government, through a Ministry of Fuel and Power Order, banned the use of lighting derived from electricity, gas, oil or candles, for the purposes of advertisement, as an outcome of the coal crisis.

The Order does not apply to electricity generated by windmill or to the use of electricity for the projection of films or slides in kinemas and theatres.

Kinemas, in common with other users, were compelled to switch off name signs, decorative lighting and illumination of programme announcements on the front of house.

Following a meeting with Ministry officials on Monday, Leslie Knopp, CEA technical adviser, told the KINE. that the Order applies to all forms of exterior advertising lighting, including illuminated advertisements of films, name signs, and decorative strip lighting. It also applies to canopy soffit lighting, except where it is used also to illuminate steps leading into the kinema. This, however, should be reduced to a degree where it is compatible with public safety. Lighting used solely for advertisement displays inside the kinema is also prohibited.

Sign-makers Protest

Commenting on the Ministry of Fuel and Power Order, S. D. Moyse, of the Electrical Signs Manufacturers' Association, said: "Any long-term ban will cause widespread disruption of plans already far advanced for making London one of Europe's brightest cities during the Festival year.

"Industry and commerce have been encouraged by the Government to spare no effort in making the streets of London and the provincial cities a tell-tale index of our national recovery. A vast amount of work has been set in hand and it is hoped that any return to war-time gloom in the Festival year will be of a strictly temporary nature."

Outdoor signs, said Mr. Moyes, accounted for only a minute fraction of the nation's total electricity consumption. Moreover, they were only used during off peak hours when—according to the British Electricity Authority—consumption was advantageous rather than otherwise.

"Baby" Film Banned

For, it is believed, the first time in Blackpool's history, the Watch Committee has banned a film.

The film is the Danish "We Want a Child," and it was shown privately at the Rendezvous, South Shore, to half a dozen members of the committee. Afterwards the chairman, Ald. J. R. Quayle, JP, told R. G. Emery, booking director of Fylde Cinemas, that they had unanimously decided that it should not be shown in Blackpool.

"We feel," he added, "that it is really intended for hospitals and medical students and not for the general public. The film is disgusting and should not be shown to anyone."

Fo

PROVINCIAL	TRADE SHOWS		
BIRMINGHAM	FORUM	JAN. 16	10.30 a.m.
CARDIFF	OLYMPIA	JAN. 17	10.30 a.m.
GLASGOW	REGAL	JAN. 16	10.30 a.m.
LEEDS	RITZ	JAN. 17	10.30 a.m.
SHEFFIELD	THE PALACE Union St.	JAN. 17	10.40 a.m.
LIVERPOOL	FORUM	JAN. 17	10.30 a.m.
MANCHESTER	OXFORD	JAN. 16	10.45 a.m.
NEWCASTLE	HAYMARKET	JAN. 16	10.30 a.m.

ASSOCIATED BRITISH-PATHE LTD

United Artists PRODUCTIONS

FACTUAL! FORCEFUL! FAST!

Sensation - swept story of the most sinister criminal ring ever smashed by the U.S. Secret Service... written by a former T-Man . . . with all the raw, real facts!

DON DeFORE ANDREA KING

GEORGE TOBIAS · BARRY KELLEY · MORRIS ANKRUM

Produced by MAURICE & FRANK KING · Directed by Boris Ingster

Screenplay by Leo Townsend & Boris Ingster · From a Story by Milton M. Raison & Bert C. Brown

An Allied Artists Picture · Distribution by Associated British-Pathe

Trade Honours Dickie Dooner's Score of Eighty Not Out

GIFTS FROM S. WALES COLLEAGUES

DESCRIBED by one speaker as "England's greatest gift to Wales," veteran exhibitor Richard Dooner was honoured by over 150 of his fellow-members of the Cinematograph Exhibitors' Association on Friday, at a luncheon at the Park Hotel, Cardiff, given in honour of his 80th birthday. The function was arranged by the South Wales branch of the CEA, whose chairman, Cecil Hedge, presided.

Presentations were made to Dickie Dooner by A. B. Watts, CEA president, of an inscribed silver salver and an album containing photographs taken at the luncheon and the autographs of those who had contributed.

Proposing the health of Dickie Dooner, Ernest Rogers (vice-chairman of the Bristol and West of England branch) spoke of Dickie's early days when, as a boy of ten, he started with his father on shadowgraphs and sideshows. Later, when Dickie branched out on his own account, he became one of the big men in the show business, a founder of the South Wales branch and national president of the CEA in 1935. He was also a past-president of the most exclusive society in the country, the Cinema Veterans 1903. Now Dickie was 80 years young and looked good enough for another 80. The gathering present that day was ample testimony of the affection in which he was held.

The toast was supported by Jackson Withers, and by A. G. ("Bob") Burn, of Butcher's, who is senior branch manager in Cardiff.

Making the two presentations, Arthur Watts introduced a serious note appealing for a united front by the whole trade, exhibitors, renters and producers, to meet their common difficulties, but, he added, "I know we can't always get on together, and if we didn't have a scrap now and then with the renters, life wouldn't be worth living."

In reply, Dickie Dooner recalled that he had been connected with the industry "since before its inception," and spoke of his days in Bristol Market Place when he gave 25 shows a day at a penny a show. Those, he said, were the best years of his life. "I have batted on an excellent wicket," said Dickie, "and now I shall keep my mince pies open to see that no one sends down a Yorker. I'm going to see if I can't score my century."

The Skipper with His Team

A happy study of Dickie Dooner with members of his family whom he amusingly described as "Sons, daughters, sons-in-law and daughters-in-law and one or two passengers and hangers-on." At the reception that preceded the complimentary luncheon, he received individual congratulations from over a hundred people

Arthur Watts, the CEA president, making the presentation of an inscribed silver salver and an album of photographs and signatures

Enjoying a drink before the luncheon: Dickie Dooner with Dickie Pearl on his right, Wyndham Lewis on his left and other friends

BETTER STILL FROM "BETTER BUSINESS"

N.-Western CEA Support

"DESPITE the cynics in the trade I still think there are tremendous possibilities for 'Better Business Campaign,'" declared R. H. GODFREY, at the meeting of the North-Western branch at Liverpool on Friday.

Urging that the campaign should be given the fullest support, he said there was plenty of scope for improvement in trade judging from recent returns.

It was decided to appoint a committee consisting of the officers of the branch to help realise the objects of the campaign. This committee will be strengthened by the co-option of renters' representatives and exhibitor members who are keenly interested in publicity matters.

"Independent" Deleted

Much discussion took place on the CEA-SCMA draft agreement. The main point of argument was whether the branch conciliation committee should have an independent chairman.

P. M. HANMER strongly opposed bringing in outsiders to resolve differences that arose within the trade. Only when the subject of dispute went to a national board was there justification for an independent chairman.

W. A. HOWARTH: There are times when knowledge of the trade can be a disadvantage.

"While I have an open mind on this issue," intervened the CHAIRMAN, "I confess to a feeling of reluctance to bringing in people from outside the trade. I think the trade has grown big enough to settle its own disputes. As we are being legislated almost out of business, I feel the less we bring in outsiders the better."

The meeting approved the clause dealing with conciliation machinery, subject to the phrase "an independent chairman" being modified by the deletion of the word "independent."

F. STOLLARD: If we can't manage our own business ourselves it is time we got out.

Alterations to the Act

There was general agreement to the suggestions of the Leeds branch for alterations to the Cinematograph Films Act: the six months quota period be abolished; halls running three-day programmes should have a lower quota than those running six-day programmes; halls running three two-day changes per week should receive proportionate treatment; Board of Trade should have power to give relief to special situations which do not come under the Act and established formula; the life of British films for quota purposes should be extended; exhibitor representation on the Films Council should be increased. The meeting asked the chairman to make inquiries why some old British films were admitted for quota and others were not.

The view was also stated that the shorts quota should be reduced to something nearer the existing relationship to long quota.

R. P. RUTHERFORD: Why have no figures been published as to the number of failures to comply with short quota?

The CHAIRMAN promised to make inquiries.

Admission of Pensioners

Concerning the admission of old-age pensioners to matinées at reduced prices, following the announcement of concessions by the ABC, the meeting adopted a resolution leaving it to the discretion of individual exhibitors how they dealt with this matter.

Branch A G M

The annual general meeting of the branch will be held at Liverpool on January 19.

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

YSTERY SLUMP?— The big freeze during the opening days of 1951 hit the West End attrac- hard, but at least one film proved impervious to the weather. That "All About Eve" (Twentieth-Fox). It was also one of the few ures that packed 'em in on Boxing Day. For some unaccountable on takings slumped badly all over the country on the last bank day of the year. Originally down for two weeks, "The Flame and Arrow," Warner's Technicolor pantomime, is now in its fourth at Warner Theatre. No flash in the pan, it will, however, soon have ive way for "quota." "Cinderella" (RKO-Radio) is, needless to still a big money spinner. So are "Samson and Delilah" (Para- nt) and "King Solomon's Mines" (MGM). "Mystery Submarine" "Undercover Girl" (GFD-UI) are co-featured at the Marble Arch ilion, a "double bill" which has so far turned up trumps.

he two most successful general releases of the New Year are "The ded Yellow" (GFD) and "The Mudlark" (Twentieth-Fox). Both beaten the weather and are a triumph for old England. So much the current news.

hear that Sir Philip Warter, the ABC chairman, would like to see box-office losers as well as the winners tabulated in the trade Press. finitely think there is something in what he says, but films cannot, ourse, be judged on their West End reception alone. Frequently ures that flop in the Piccadilly area score in the suburbs and pro- es, and vice versa. Personally, I have always found the renters onest in admitting losers as in claiming winners and cannot see n objecting to the truth being recorded after a film has had a fair By what other means can producers, directors, exhibitors, critics reviewers learn from their mistakes? After all the American e Press runs a popular WHAT THE PICTURE DID FOR ME page.

John Bunting

PRE-RELEASES AND RELEASE DATES

VERY record in the last two years at the London Pavilion broken over the week-end by Danziger production, "So ng, So Bad," which United sts is releasing.

4 p.m. on Friday it was ob- s that big figures were on the and the total gross of the three , Friday, Saturday and Sunday, , according to reports, estab- d this dramatic story of girl nquents in an American cor- ve home as a box-office winner.

* * *

Three Secrets," the United s Pictures production, starring nor Parker, Patricia Neal and Roman, will be generally re- d by Warner's on Monday. ary 15. It tells how each of e mothers comes to believe that ve-year-old boy, sole survivor 'plane crash in the moun- , is her son.

if Erickson, Frank Lovejoy and De Corsia are the principal porting players in this picture, h Robert Wise directed.

* * *

spite the blizzards and snow- ns of the week-end, RKO- o's "Cinderella" continued ay to capacity audiences at the ce of Wales Theatre, W.1, on West End pre-release run.

ere has been a similar tale of success attending the holiday screenings of the joint Walt Disney-RKO picture, "Treasure Island," on general release.

* * *

GFD's "Highly Dangerous," which has been doing extremely well in the West End of London, is being generally released this week over the Odeon circuit. This picture—which Tony Darnborough produced at Pinewood with Margaret Lockwood and Dane Clark in the star rôles—was premièred early in December and provided London audiences with first-class Christmas entertainment. From fifty other situations where the film has been showing over the holiday period reports show a great demand by the public to see this film in which Miss Lockwood appears in her first section rôle for more than a year. The picture will play on release with the Universal-International comedy, "Ma and Pa Kettle Back on the Farm."

* * *

GFD's "Harvey," entertaining comedy from Universal - International, has been booked for pre-release runs in Brighton, Portsmouth, Bournemouth, Worthing, Southend and Southsea from January 25. The picture, starring James Stewart, has been doing fine business at the Odeon, Leicester Square, W.C.2, since it opened there just before Christmas.

* * *

Darryl F. Zanuck's 20th Century-Fox production, "All About Eve," played to its highest gross in its fourth week at the Gaumont, Haymarket.

It took £143 more than the first week and £250 more than the second week.

The picture is retained for a further week.

* * *

Remarkable success in America has been achieved by United Artists' "Cyrano de Bergerac," which has yet to be seen over here. It stars Jose Ferrer and Mala Powers and was produced by Stanley Kramer.

Another Kramer film, "The Men," has already done well in this country, but the really outstanding UA success has been the reissue of Charlie Chaplin's "City Lights."

* * *

Derrick de Marney, at present making a number of personal appearances in connection with his film, "She Shall Have Murder," is inviting the audiences to question him on any aspects on films, which he then answers from the stage. It is on general release through Independent FD in association with British Lion.

* * *

What a French trade paper describes as one of the most rare and remarkable successes in the history of film exploitation in France is the extent of the bookings of "The Third Man."

The film ran in Parisian kinemas as follows: Nine weeks at the Biarritz and the Madeleine concurrent; ten weeks at the Studio des Ursulines; twenty weeks at the Agueulteurs; five weeks at the Cine-Etoile; five weeks at the Royal-Haussman-Club, as well as in 228 kinemas in the suburbs. It is at present being shown at the Studio Universel.

A nightly scene outside the Carlton Haymarket, S.W.1, where Cecil B. DeMille's "SAMSON AND DELILAH" (Paramount) is playing to capacity business. The picture is also drawing big crowds at the Plaza, Piccadilly, W.1

Errol Flynn and Dean Stockwell, stars of KIM which MGM will trade show today (Thursday)

Twentieth Century-Fox Will Offer 200-Million Dollars Worth

EIGHTY PICTURES READY OR MAKING

TWENTIETH Century-Fox has 15 pictures completed. Nine pictures are now in production nearing completion, six pictures will go into production in the very near future, and there are 50 pictures in various stages of preparation. This makes a total of 80 pictures either completed, shooting, or in various stages of preparation, and most of these will be completed for release during the years 1951 and 1952.

This list of pictures will represent a cash investment from the negatives alone of approximately one hundred and twenty million dollars. Add to that about eighty million dollars additional for prints and advertising and distribution costs and there is a total investment of two hundred million dollars for approximately a little over a two-year period.

Films completed include "Bird of Paradise," a Technicolor production co-starring Louis Jourdan, Debra Paget and Jeff Chandler. Based on a play by Richard Walton Tully, it was written and directed by Delmar Daves, director of "Broken Arrow."

"Rawhide," co-starring Tyrone Power and Susan Hayward in a suspenseful outdoor adventure story which has been directed by Henry Hathaway.

"Half Angel," a comedy about a split personality, with Loretta Young co-starring, with Joseph Cotten.

"Call Me Mister," the new Betty Grable-Dan Dailey Technicolor musical, telling a modern story about stage people who entertain troops in occupied countries. Lloyd Bacon directed.

Danny Kaye Comedy

"On the Riviera," co-starring Danny Kaye, Gene Tierney and Corinne Calvet. Made in Technicolor and partially filmed on the French Riviera, this comedy has Danny Kaye in a dual rôle. Directed by Walter Lang.

"I'd Climb the Highest Mountain," co-starring Susan Hayward and William Lundigan, is a story about a Baptist minister with a far-flung parish in the Blue Ridge Mountains of North Georgia, who marries a city-bred girl. Made in Technicolor and directed by Henry King.

"Follow the Sun," co-starring Glenn Ford, Anne Baxter, Dennis O'Keefe and June Havoc, and telling the story of the great golf champion, Ben Hogan.

"The 13th Letter," previously known as "The Scarlet Pen," co-starring Linda Darnell, Charles Boyer, Michael Rennie and Constance Smith. Filmed partially in Canada, the picture was produced and directed by Otto Preminger.

"Take Care of My Little Girl," filmed in Technicolor and co-starring Jeanne Crain, Jean Peters, Mitzi Gaynor, Dale Robertson and Jeffrey Hunter in an exposure of snobbish elements at girls' colleges. Directed by Jean Negulesco.

"Halls of Montezuma," filmed in Technicolor and starring Richard Widmark in a gripping film of the capture of a Japanese island by the U.S Marines. Directed by Lewis Milestone.

"The House on Telegraph Hill," described as a thrilling suspense drama and co-starring Valentina Cortesa and William Lundigan and directed by Robert Wise.

"Fourteen Hours," the suspenseful story of a young man who contemplates suicide, co-starring Paul Douglas, Richard Basehart, Barbara Bel Geddes, Agnes Moorhead and Robert Keith. Directed by Henry Hathaway.

"I Can Get It For You Wholesale," co-starring Susan Hayward, Dan Dailey and George Sanders, in a story of intrigue and sharp practice in New York's gown industry.

"No Highway," from Nevil Shute's widely read novel and co-starring James Stewart, Marlene Dietrich, Glynis Johns and Jack Hawkins. Made in this country and directed by Henry Koster.

ABFD LAUNCHES BRITISH PROGRAMME

THE London sales force and all branch managers of ABFD met for luncheon and a sales conference at Kettner's Restaurant, in London, last week to launch the company's new programme of British productions.

The conference followed the showing of "Wherever She Goes," made in Australia by Michael S. Gordon, with Suzanne Parrett portraying pianist Eileen Joyce, whose early life provided the basis of the story. The salesmen later saw the John Baxter production, "The Second Mate," starring Gordon Harker, Graham Moffatt and David Hannaford.

The men who have to sell the films were introduced by Major R. P. Baker (managing director) to the men who had made them, John Baxter, Jack Raymond (whose Albert Modley comedy, "Take Me to Paris," was trade shown last week) and Michael S. Gordon.

Lieut.-Col. Gordon W. G. Rayner, Leslie F. Baker and Sidney W. Taylor discussed the new line-up to inaugurate ABFD's "Better Business" drive, which, besides those pictures already trade shown, will include the all-Irish production by Colin Lesslie, "No Resting Place," which will be trade shown soon, and the Jack Raymond film version of the comedy, "Worm's Eye View." Both John Baxter and Jack Raymond are to provide further productions this year. "Montmartre," the Technicolor French production, which is showing at Studio One, W.1, is another 1951 offering.

"Personal" at Trade Shows

When ABFD trade shows "The Second Mate" at the Leeds Tatler next Tuesday; at the Manchester Royal the following day; at Glasgow on January 23, and Newcastle on January 24, John Baxter, producer and director of the picture, will be present to greet exhibitors and the Press.

"Manon" in Sheffield

Grand National Pictures is to trade show "Manon" at the Hippodrome, Sheffield, tomorrow (Friday) at 10.30 a.m. "Manon" is now in its sixteenth week at Studio One, Oxford Circus, W.1, and business shows no sign of slackening.

IFR in Birmingham

Following his resignation as Midland manager for Renown Pictures, Fred Morris this week moved to 38, John Bright Street, Birmingham, to take over the local interests of International Film Renters. "Fred" is one of the veterans of Midland film-renting film circles.

Tense moment in Ealing's FOOL OF LONDON, which GFD will trade show soon. Bonar Colleano and Suzan Shaw interrogate Earl Cameron

WARNER'S SETS SPRING RELEASES OF DRAMA, COLOUR AND ACTION

WARNER BROS. has now set general release dates for its pictures up to May 14. This first-quarter line-up takes in some of the company's biggest offerings of 1951, including "The Flame and the Arrow," currently scoring heavily at Warner Theatre, Leicester Square, "The Breaking Point"—chosen by American critics as one of the best of the year—and the Doris Day-Gordon MacRae-Gene Nelson musical, "Tea for Two."

The release year starts for Warner's on Monday, January 15, when "Three Secrets," the United States Pictures production, starring Eleanor Parker, Patricia Neal and Ruth Roman, goes into the North and West London area. Robert Wise directed this "woman's picture."

British Reissue

On January 29 the company puts out on re-release "They Made Me a Fugitive," popular British film of a few seasons back. Sally Gray, Trevor Howard and Griffith Jones star in this actionful thriller of life amongst the black-marketeers which Cavalcanti directed and Nat Bronsten produced. Present length is 8,015 ft.

On February 5 the four-star "The Glass Menagerie," a Charles K. Feldman Group production, goes to the public. Jane Wyman, Kirk Douglas, Gertrude Lawrence and Arthur Kennedy are principals in this version of Tennessee Williams's famous play.

On February 26 "The Flame and the Arrow" will be released to relate a swashbuckling story of high adventure in medieval Italy—and in Technicolor. Burt Lancaster, indulging strenuously in Fairbanks-style acrobatics, and Virginia Mayo are the top names in this picture.

"Kiss Tomorrow Goodbye," the Cagney Productions picture starring James Cagney, has March 19 as its general release date. Punch-packed gangster thriller tailored to the talents of its star, the film co-stars two comparatively new leading ladies—Barbara Payton and Helena Carter. On the basis of Warner Theatre business, the production should outclass "White Heat," the last Cagney winner, in local kinemas.

Two features are to be put out on April 9: "The Breaking Point" and "The Lady Takes a Sailor." The former, starring John Garfield and Patricia Neal, recently earned great praise from the trade Press for its adult, intelligent and dynamic treatment of a crime-drama theme. The film is due to open at Warner Theatre at the end of this month.

"The Lady Takes a Sailor" has Jane Wyman and Dennis Morgan disporting themselves in a happy-go-lucky yarn about a scrabbling chase for a photograph which reveals official secrets. Robert Douglas and Eve Arden feature.

On May 14 the newest Doris Day musical—"Tea for Two," in Technicolor—takes the release field. Gordon MacRae, Gene Nelson, Billy De Wolfe and Eve Arden partner the versatile Miss Day in this lighthearted attraction adapted from the famous stage show, "No, No, Nanette," and packed with tuneful numbers.

Provincial Conferences

Carl Stack, general sales manager of Warner's, started a "conference tour" of Britain on Monday. He is accompanied by Laurie Marshall, his assistant, recently named as captain of Warner's giant "Close the Gap!" sales drive.

He spoke in Glasgow on Tuesday, and today (Thursday) meets Liverpool and Leeds personnel at the Manchester branch offices. Mr. Stack and Mr. Marshall will call London branch into conference on Monday, January 15, and will talk with Birmingham and Cardiff at Gloucester next Tuesday. The two head office executives expect to visit Dublin during the week starting January 22.

GFD Shows "Traveller's Joy"

Yolande Donlan stars in Tony Darnborough's production of "Traveller's Joy," which is being trade shown by GFD tomorrow (Friday) at 10.30 at the G-B Large Theatre.

"White Heather" Music

Arrangements have been made for the theme song of David E. Rose's second Coronado production, "White Heather," starring Ray Milland and Patricia Roc, to be published by Chappell and Co.

"PANDORA" HEADS INDEPENDENT FD's BRITISH LIST

Of Drama and Comedy

INDEPENDENT Film Distributors will release, in association with British Lion, an impressive list of product in 1951.

This includes "Pandora and the Flying Dutchman," starring James Mason and Ava Gardner. A Romulus Film in Technicolor made in association with Albert Lewin and Joseph Kaufman, and written and directed by Albert Lewin, it tells a modern story based on the idea of the "flying Dutchman" and is set in the attractive scenery of the Spanish coast. Supporting James Mason and Ava Gardner are Nigel Patrick, Sheila Sim, Harold Warrender and Mario Cabre, the celebrated Spanish bullfighter. A thrilling car race and an authentic bullfight, with Mario Cabre, are two of the highlights of this film.

"The Late Edwina Black," produced by Ernest Gartside and directed by Maurice Elvey, stars David Farrar and Geraldine FitzGerald, with Roland Culver, Jean Cadell, Mary Merrall and Harcourt Williams. It is a dramatic story of two lovers innocently involved with the law after an "unnatural death."

"I'll Get You For This," starring George Raft and Coleen Gray, with Charles Goldner, Walter Rilla, Hugh French, Greta Gynt and Enzo ("Bicycle Thieves") Staiola, was produced by Joseph Kaufman and directed by Joseph M. Newman. It is a thriller based on James Hadley Chase's book of the same title.

"The Galloping Major," a Danischewsky-Cornelius production, was produced by Monja Danischewsky and directed by Henry Cornelius. It stars Basil Radford, Jimmy Hanley and Janette Scott, with A. E. Mathews, Rene Ray, Charles Victor, Joyce Grenfell, Hugh Griffith, Julien Mitchell and Sydney Taffler. It is a comedy drama, and among the guest artists are Charlie Smirke, the jockey; Raymond Glendenning, Leslie Mitchell and Marion Harris, jun.

"Never Take No For An Answer," a Constellation Film, is co-directed by Maurice Cloche and Ralph Smart, and produced by Anthony Havelock-Allan. From an original story by Paul Gallico, it is based on the story of Saint Francis of Assissi.

Pantomime for Gaumont, Southampton

A third live show has been booked for Southampton's 2,500-seater Gaumont. It will be the London pantomime "Cinderella," which has been running at the Gaumont State, Kilburn. The stars are Derek Roy and Christine Norden.

The show will run for only a week at Southampton. Booking is due to open on January 17, and the price-range, from 8s. 6d. to 2s. 6d., will be similar to that for the International Ballet now enjoying a successful two-weeks run.

W. A. Fielder, general manager; Ronald Davis, London branch office manager (as the Pathe Cockerel); and C. J. Latta, lead the grand parade at Associated British-Pathe head office staff party

Wilding's Debut for MGM

MICHAEL WILDING will soon start work for MGM on "The Law and Lady Jane," in which he co-stars with Greer Garson. Edwin H. Knopf will produce and direct.

The next starring subject for Walter Pidgeon will be "The Bradley Mason Story," which is a murder trial tale.

Back from making "Quo Vadis?" in Rome, producer Sam Zimbalist and director Mervyn Le Roy are preparing for "Too Young to Kiss," in which Van Johnson and June Allyson co-star; and "Robinson Crusoe," with Stewart Granger in the lead.

Hoagy Carmichael has joined Mickey Rooney as co-star of "The Strip."

Successful writer of screen musicals, George Weiss, who was associated with "Three Little Words," "The Toast of New Orleans" and "Everybody's Cheering," is promoted to producer for "Broadway Baby," starring Red Skelton, for which he will also write the screenplay from his own original story.

Dick Powell will be the star of the detective thriller, "The Man on the Train," which Anthony Mann will direct.

The stars of "Scaramouche," which George Sidney is producing, are Stewart Granger, Ava Gardner and Ricardo Montalban.

A Technicolor musical for Esther Williams, Red Skelton, Howard Keel and Ann Miller, is "Texas Carnival," to be directed by Charles Walters.

Birkenhead Patrons Take the Cake

A 200-lb. birthday cake—a model of the Ritz, Birkenhead—was cut on Monday, January 8, by the Mayor of Birkenhead to inaugurate the theatre's birthday week celebrations. The first 100 ladies to enter the theatre were presented with a portion of the cake.

Apart from the film entertainment the programme this week includes Geraldo and his orchestra. On Monday night Jack Warner made a personal appearance. Also on the stage were the St. Neots Quads, who appeared as a link up with the Ritz personality baby contest.

Liverpool Cinematurians will hold their fifth annual ball at Reece's Restaurant, Liverpool, on January 18, from 8 p.m. to 1 a.m.

ARCHWAY'S UNUSUAL TRADE SHOWS

ON Monday, January 15, at Studio One, Oxford Street, W.1, Archway FD is trade showing two unusual films, "Cinderella" and "Triptych."

"Cinderella" is the film version of the Rossini opera, and the whole production, made in Italy, was filmed in actual palaces. The film stars Lori Randi, soon to be seen in another Archway release, and Afro Poli, who has appeared before in Italian operatic films. The orchestra and chorus are by the Rome Opera Company under the direction of Oliviero De Fabritiis.

The picture was shown at the film festival in Venice in 1950.

"Triptych" is a British two-reel Technicolor subject which is sung by Beniamino Gigli. Its aim is to bring to life three paintings, Crivelli's Annunciation, Boticelli's Nativity, and Mantegna's Calvary. Whilst depicting these paintings, Gigli sings "Ave Maria," by Bach-Gounod; "Adeste Fideles" ("Come All Ye Faithful") and Rossini's "Stabat Mater."

Swaythling Halls to Get First Runs

Two independent halls—the Palladium and the Savoy, Swaythling—will share the considerable proportion of first-run films which, as reported in the KINE. on December 21, will be shown henceforward at two of Southampton's CMA theatres, the Plaza and the Rialto.

The second-run concurrency, therefore, which these kinemas have had with the two circuit houses in the past, will be continued for these first-run films.

First-runs will probably be shown alternately at the Palladium and at the Savoy.

RKO STARTS NEW YEAR FULL AHEAD

With West End Quartette

FOLLOWING a successful trading period in 1950, RKO-Radio is starting the New Year at full pressure with a number of high-quality subjects to play in the West End during this month.

Among the players in the new line-up are: Faith Domergue, Robert Mitchum, Claudette Colbert, Robert Ryan, Claude Rains, Valli, Joseph Cotten, Joan Fontaine, Joan Leslie, Charles Laughton, Thomas Mitchell, Maureen O'Hara, Sir Cedric Hardwicke, Lex Barker, Vanessa Brown, Hurd Hatfield, Denise Darcel, Robert Alda, Mel Ferrer, Maureen O'Sullivan, Jane Cowl, Paul Kelly, Paul Stewart, Spring Byington, and Zachary Scott, not forgetting "Gus," "Lucifer" and "Jaq," the new Disney "stars" featured in "Cinderella."

"Cinderella," is packing the Prince of Wales Theatre, Coventry Street, W.1, and is promising to be one of the year's greatest box-office successes.

In addition to this, the constant "plugging" of the hit tunes over the radio and the advertising and publicity campaign instigated by RKO for the showing in Britain has helped to establish the pre-popularity of the picture.

Released last week was "Where Danger Lives," which co-stars Robert Mitchum with Howard Hughes' discovery, Faith Domergue, and Claude Rains, in a drama of suspense and action. It tells of a doctor who becomes infatuated with a beautiful girl without realising that she is a mental case and has an exciting climax.

"Born to be Bad," another immediate West-End presentation, has a cast headed by Joan Fontaine, Robert Ryan and Zachery Scott, with Joan Leslie and Mel Ferrer in top featured rôles. A romantic and emotional drama, it shows how a selfish woman uses her own beauty to further her ambition.

Cotten-Valli Reunited

"Walk Softly, Stranger," re-unites co-stars Joseph Cotten and Valli, who scored in "The Third Man." It is to be trade shown at Studio One, Oxford Street, W.1, today (Thursday) at 10.30 a.m. The plot revolves around the scheme of a professional crook to stage a hold-up so that he can make enough money to retire. Spring Byington heads the supporting cast, which includes Paul Stewart, Jack Paar and Frank Puglia. Robert Stevenson directed the production by Robert Sparks.

Last of the quartet for West-End screening is "The Secret Fury," which co-stars Claudette Colbert and Robert Ryan and follows in the RKO tradition of such productions as "The Spiral Staircase" and "The Window." The plot centres on a woman pianist who is about to be married when she is accused of having married another man just a few weeks before. In supporting rôles are Jane Cowl, Paul Kelly and Philip Ober. This Jack H. Skirball-Bruce Manning production was directed by Mel Ferrer and produced by Skirball.

RKO is also doing well on general release with "Tarzan and the Slave Girl," which provides Lex Barker with his second starring rôle in the part of the Edgar Rice Burroughs' hero. Starred with him is Vanessa Brown, as Jane, while the supporting cast is headed by Denise Darcel, Robert Alda, Arthur Shields, Hurd Hatfield and Robert Warwick.

RKO is also getting big bookings on its re-issue of "The Hunchback of Notre Dame," starring Charles Laughton with Maureen O'Hara, Sir Cedric Hardwicke, Thomas Mitchell, Edmond O'Brien, Alan Marshal, Harry Davenport, George Zucco, George Tobias and Minna Gombell.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Adventurers, The (GFD)—British.	86 min. (A)	Dennis Price, Jack Hawkins, Siobhan McKenna.	Humdrum adventure melodrama, set in the African wilds at the turn of the century. Climax spectacular, but opening reels definitely on the slow side and characterisation uneven.	Very moderate British top-liner (C).
Fighting Renegade, The (H & S Films)—U.S.	55 min. (U)	Tim McCoy, Joyce Bryant, Ben Corbett.	Indifferent and confused western about a former FBI agent turned guide who tracks down a murderer and helps an expedition. Action and dialogue stilted, but it may amuse the youngsters.	Moderate matinee filler (C).
*Hello, London ... (Perfection Films)—British.	49 min. (U)	Joe Davis, Harry Tate, jun. Slim Allen.	Screen extravaganza with a West-End background originally trade-shown under the title, "It Happened in Leicester Square." Modern innovations include television sequence.	Passable quota for minor halls (CC).
*Lucky Mascot ... (United Artists)—British.	84 min. (A)	Carroll Levis, Carole Landis, Avril Angers.	Extravagant, yet colourful and arresting novelty "who-dunnit," revolving around Carroll Levis's famous radio "Discoveries." Plot ingenious, stars and guest artists resourceful, staging good, climax showmanlike and exploitation possibilities wide.	Capital British booking (C).
No Holiday (Plus de Vacances Pour le Bon Dieu) (GFD)—French.	82 min. (A)	Les Petits Poulbots, Armontel, Laurence Aubrey.	Warm-hearted comedy-drama about nine Paris urchins who form a "lost dogs" racket and help poor neighbours. Moral unobtrusive, strong juvenile and canine interest and good clean fun a cinch for the family audience.	Good family hall booking (C).
*Second Mate, The (ABFD)—British.	75 min. (U)	Gordon Harker, Graham Moffatt, David Hannaford.	Juvenile adventure comedy melodrama, staged on a Thames barge. Story slight, young star engaging, support adequate, settings picturesque and climax lively.	Acceptable screen "children's hour" (CC).
Straight Shooter (H & S Films)—U.S.	59 min. (U)	Tim McCoy, Julie Sheldon, Ben Corbett.	Vest-pocket "outdoors" describing a fight for possession of a ranch believed to contain booty. Story sketchy and team work uneven.	Not recommended (CC).
*Take Me to Paris (ABFD)—British.	71 min. (U)	Albert Modley, Claire Guibert, Bruce Seton.	Racing comedy melodrama concerning a goofy stable boy's adventures and misadventures with counterfeit crooks in France. Claire Guibert promising, but rest of the cast and script heavy-handed.	Quota title "second," solely for the unsophisticated (CC).
Texas Wildcats ... (H & S Films)—U.S.	58 min. (U)	Tim McCoy, Joan Barclay, Ben Corbett.	Tin-pot western covering the hum-drum adventures of a cool cowboy who traps his partner's killer and restores local justice. Its limited action may appeal to the youngsters.	Very moderate club offering (C).
Trigger Fingers ... (H & S Films)—U.S.	56 min. (U)	Tim McCoy, Joyce Bryant, Ben Corbett.	Weatherbeaten "horse opera" hinging on a battle between a government agent and the wily head of a rustling mob. Plot and acting old-fashioned.	Senile western (CC).
*Wherever She Goes ... (ABFD)—Australian.	80 min. (U)	Suzanne Parrett, Nigel Lovell, Muriel Steinbeck.	Biographical comedy melodrama, based on on the early life of famous pianist, Eileen Joyce. Suzanne Parrett clever, but supporting cast, direction and script well below standard.	Ticklish quota (CC).
REISSUES				
Man in the Iron Mask, The (ABFD)—U.S.	99 min. (A)	Louis Hayward, Joan Bennett, Warren William.	Rousing sword-and-cloak period melodrama based on Dumas' famous novel. Originally reviewed in "Kine" July 20, 1939.	Good family halls booking (C).
*When You Come Home (Butcher's)—British.	78 min. (U)	Frank Randle, Leslie Sarony, Leslie Holmes.	Period back-stage musical comedy reviewed in "Kine" March 27, 1947.	Star and title booking for the provincials (CC).

(CC) Excellent for Children. (C) Suitable for Children.
* British Picture.

Reviews for Showmen: *Edited by Josh Billings*

LUCKY MASCOT

United Artists. British (A). Featuring Carroll Levis, Carole Landis and Avril Angers. Produced by N. A. Bronsten. Directed by Thornton Freeland. Screenplay by Alec Coppel. 7,620 feet. Release not fixed.

EXTRAVAGANT, yet colourful and arresting novelty "who-dunnit," revolving around Carroll Levis's famous radio "Discoveries."—Its tale of laughter and homicide takes a little time to get into its stride, but it builds up well and ends in good style. Shrewdly balanced "kine-variety," fully charged with box-office personalities and names, it should prove a cinch for the "nine-pennies." Capital British booking.

Story.—Max Taylor, a smooth crook, uses his fiancée, singer Kay Sheldon, to smuggle a valuable brass monkey into England. After they land, Kay gives the monkey to an old friend, impresario Carroll Levis. Max conveys news of the temporary loss to his chief, A. J. Gilroy, a fashionable fence. Later, Max is murdered in circumstances that incriminate Carroll. Gilroy is the next victim and again Carroll is suspected. By this time the police are in full cry. Finally, the real killer, who

turns out to be Kay, is spectacularly unmasked during one of Carroll's popular broadcasts.

Production.—The picture neatly works new and established turns, including top-ranking TV performer, Terry-Thomas, into its crime action and stages its surprise climax with showmanship. Carroll Levis and his versatile stooge, Avril Angers, are given their heads, but both act with discretion and cleverly co-operate with the straight cast, headed by the late Carole Landis, Herbert Lom, Ernest Thesiger and Edward Underdown, now a star in his own right. Incidentally, the film was made in 1948, but ran into a spot of trouble on the death of Carole Landis and the breakdown of Carroll Levis. Fortunately, it does not date and is a first-class bet on its billing alone.

Points of Appeal.—Ingenious story, entertaining trimmings, good staging, surprise climax, attractive cast, quota ticket and exceptional exploitation angles.

THE SECOND MATE

ABFD. British (U). Featuring Gordon Harker, Graham Moffatt and David Hannaford. Produced and directed by John Baxter. Screenplay by Jack Francis and Barbara K. Emary. Director of photography, Arthur Grant. Musical director, Kennedy Russell. 6,839 feet. Release not fixed.

JUVENILE adventure comedy melodrama, staged on a Thames barge. It tells of the big part played by a small boy in the round-up of desperate jewel thieves, but it is young David Hannaford's engaging performance in what is tantamount to the lead, and the picturesque backgrounds, rather than the extravagant plot, that prevent it from shipping water. Disarmingly ingenuous, it should get over in other than tough joints. Acceptable screen "children's hour."

Story.—Bill Tomkins, skipper of a barge, has a crew of two. Paddy, a genial, porky fellow, is the mate, while Bobby, small grandson of a waterman killed by crooks, acts as general factotum. Bill determines to avenge the murder and pretends to play ball with jewel robbers, suspected of the killing. At first, Bobby has a feeling that Bill is really in league with the crooks, but he soon learns the truth. Bobby is kidnapped and Bill's life is threatened when the gang gets wise to his activities, but Bobby escapes in time to prevent the skipper's liquidation.

Production.—The picture sets out to amuse and thrill the youngsters without putting too great a strain on the credulity of grown-ups and, all things considered, it succeeds in its modest mission. David Hannaford, adequately supported by Gordon Harker and Graham Moffatt, does his stuff and his eager and natural portrayal helps to take up the slack in the plot. Authentic, attractive and constantly changing Thames-side settings are an additional aid. Agreeable, mildly exciting river trip, unhampered by skirts, it drops its anchor just in time.

Points of Appeal.—Artless yet refreshing story, clever performance by young star, good staging and lively climax.

THE ADVENTURERS

General FD. British (A). Featuring Dennis Price, Jack Hawkins and Siobhan McKenna. Produced by Aubrey Baring. Directed by David Macdonald. Screenplay by Robert Westerby. Director of photography, Oswald Morris. Musical director, Muir Mathieson. 7,663 feet. Release not fixed.

HUMDRUM adventure melodrama, set in the African wilds at the turn of the century. Mainly about four oddly assorted men who get mixed up in a murder during a trek for hidden treasure, it is always on the move, but, unlike "King Solomon's Mines," it has no exciting animal asides nor popular romantic interludes, to say nothing of Technicolor, to vary and sustain interest. Emotionally cold, it's a very moderate British top-liner.

Story.—Pieter Brandt, a Boer commando, discovers a fortune in diamonds on the dead body of a smuggler and hides it, intending to return after the South African war. When he arrives home he learns that his fiancée, Anne, believing him dead, has married Clive Hunter, a handsome but wastrel Englishman. O'Connell, the local law officer, also loves Anne. He owns a disused gold mine and Hunter wants to buy it cheaply for early resale. Van Thaal, a man of substance, finances Brandt's expedition to retrieve the diamonds and his son, Hendrik, accompanies Brandt to watch his father's interests. Hunter joins the party at Brandt's invitation and so does Dominic, a saloon proprietor, owed money by Hunter. On the journey across the veldt, Hunter continually goads Dominic and is eventually murdered. Dominic is the obvious suspect. Brandt secures the diamonds, but when they get back Hendrik traces Hunter's killing to Brandt, his motive being jealousy. Finally, Brandt is accidentally killed in O'Connell's mine, and that's that!

Production.—To start with, the picture is not too happily cast. Dennis Price is good as the cynical, unscrupulous Englishman, Hunter, but Jack Hawkins, Peter Hammond and Gregoire Aslan, dressed as Boers, look rather than speak their parts. All have disconcerting old school tie accents. Siobhan McKenna is, through no fault of her own, but a mournful passenger, as Anne. On top of this, the story lacks pace and punch. In fact, apart from its spectacular surprise climax, it's little more than a laborious ox-wagon travelogue. It couldn't have been less convincing or exciting if it had been made on Salisbury Plain. It's about time that British producers realised that authentic locale is a poor substitute for a crowded, thrill-packed plot.

Points of Appeal.—Title, cast and quota ticket.

WHEREVER SHE GOES

ABFD. Australian (U). Featuring Suzanne Parrett, Nigel Lovell and Muriel Steinbeck. Produced, directed and written by Michael S. Gordon. Director of photography, George Heath. Musical director, Ernest Irving. 7,300 feet. Release not fixed.

BIOGRAPHICAL comedy melodrama, with a musical fringe. Of Australian manufacture, it covers the early life of Eileen Joyce, the famous pianist. Suzanne Parrett creates a most favourable impression as the youthful Eileen, but the rest of the cast, to say nothing of the script, is well below standard. Ticklish quota.

Story.—Eileen, young daughter of Will Joyce, a struggling Australian prospector, and his hard-working wife, acquires a love for music while listening to an artist playing a mouth-organ. She soon masters the modest instrument, but her father is too poor to provide her with her heart's desire, a piano. Later, Joyce takes a job in Kalgoorlie and Eileen raises the money for piano lessons by performing outside of an hotel. Her father does not approve when he learns of her attempt to be self-supporting and has another go at prospecting. Again he fails, but shortly afterwards Eileen wins a competition which puts her on the first rung of the ladder to international fame.

Production.—The picture obviously deals faithfully with the celebrity's struggle to overcome her humble environment and in Suzanne Parrett it has an ideal young star for the principal part, but, despite Eileen Joyce's fine playing at the beginning and end, it lacks showmanship, drive and humanity.

Points of Appeal.—Quota ticket, "U" certificate and Suzanne Parrett.

TAKE ME TO PARIS

ABFD. British (U). Featuring Albert Modley, Claire Guibert and Bruce Seton. Produced by Henry Halsted. Directed by Jack Raymond. Original screenplay by Max Cato. 6,472 feet. Release not fixed.

RACING comedy melodrama, opening in England and ending in France. About a stable boy who luckily forestalls a plot by international crooks to pass phoney notes on a racecourse; it is too clumsily timed to make good "thick ear" and far too dependent upon corny cracks to rock the screen with laughter. Albert Modley, the well-known Yorkshire comedian, is the star, but he is unable to adapt himself to an alien environment. The one redeeming feature is Claire Guibert, a comely and unaffected youngster, cast as the French heroine. She should go far. Quota title "second," solely for the unsophisticated.

Story.—Gerald, an English confidence man, and Maurice, his French accessory, plan to smuggle forged notes across the Channel in the blanket of Runaway, a racehorse. At the last moment the animal is taken ill, and Dunderhead, another from the same stable, is substituted. Albert, the goofy head lad, is the only one who can handle Dunderhead and he accompanies the horse on its journey. While in a village outside of Paris Dunderhead is scared by a fire engine and bolts with Albert on his back. Both are eventually given shelter at an estaminet. Annette, the owner's pretty daughter, falls for Albert and helps him to keep in hiding until the day of the race. Dunderhead, set alight by the fire engine whistle, wins easily. The scoundrels are then unmasked while trying to grab the note-laden blanket.

Production.—The latter part of the film, actually staged in France, takes in a beauty parlour, a night club, where Albert is forced to essay an Apache dance, and the Eiffel Tower, but its bizarre backgrounds fail to conceal its lack of originality and wit. Heavily handled by the director and every member of the cast, except Claire Guibert, it's a sorry "also-ran."

Points of Appeal.—Title, star and quota ticket.

TEXAS WILDCATS

H and S Films. American (U). Directed by Sam Newfield. Featuring Tim McCoy, Joan Barclay and Ben Corbett. 5,309 feet. Release not fixed.

TIN-POT western covering the hum-drum adventures of "Lightning" Bill Carson, a cool cowboy who catches up with his partner's murderer and helps a brother and sister to pay-off the mortgage on their old, gold-ridden homestead. Decidedly hammy and lacking present-day pace, we grudgingly pass it on to the clubs. Very moderate club offering.

Story.—While trying to trace his partner's murderer, Bill Carson disguises himself as The Phantom, in order to get evidence against Burrows, a rich landowner who is about to foreclose on a ranch occupied by Ed Arden and his sister Molly. Carson becomes an employee of Reno, a saloon owner who is later framed and charged with having wounded and robbed Ed of the final mortgage payment. Carson calls the crooks' bluff, and during the ensuing gun battle Burrows accidentally kills his son, Mort, who was responsible for shooting Ed. During the final showdown, Burrows confesses all and Carson takes over.

Production.—The film is, at least, ten years old, and apart from a few minor skirmishes there is very little action to recommend it.

Points of Appeal.—Title, very moderate action and limited outdoor scenery.

W. J. S.

THE FIGHTING RENEGADE

H and S Films. American (U). Directed by Sam Newfield. Featuring Tim McCoy, Joyce Bryant and Ben Corbett. 4,974 feet. Release not fixed.

INDIFFERENT western with a confused story about a former FBI agent who changes his identity to that of a desert guide while trying to solve a murder, the crime of which he is himself suspected. Acting, dialogue and action are well below par. Moderate matinée filler.

Story.—Bill Carson, a former FBI agent, changes his identity to El Puma, a desert guide who is hired to escort Professor Lloyd's archæological expedition in search of Aztec treasure. The party includes Marian, whose father was killed on a previous expedition, Leonard, her fiancé, and Magpie, a Federal agent. Old Dobie, employed by Benson, a renegade, kills Lloyd with El Puma's knife, and steals the diary containing the where-

REVIEWS—continued on page 22

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REVIEWS—*continued from page 19*

abouts of the treasure. He tells Benson and his gang that Marian is the only person who can translate it. El Puma prevents the gang's efforts to kidnap Marian, deals with other contingencies and finally unmasks Benson as the man who murdered Marian's father. Old Dobie confesses his guilt with his final breath and Carson finds the treasure for the girl.

Production.—Considering the outmoded approach, the star tries hard to convince with his dago characterisation, but the action is stinted and the dialogue trite.

Points of Appeal.—Limited fights and title.

W. J. S.

TRIGGER FINGERS

H. and S. American (U). Directed by Sam Newfield. Featuring Tim McCoy, Joyce Bryant and Ben Corbett. 5,054 feet. Release not fixed

WEATHERBEATEN horse opera, hingeing on a battle between a Government agent, dolled up as a wandering gypsy, and the wily head of a rustling mob. It's very old-fashioned and obvious and, despite a few hearty scraps, soon peters out. Senile western.

Story.—Jim Bolton, a rancher, is robbed of the proceeds of a cattle sale by mysterious bandits. His daughter, Jessie, is engaged to Jerry, the deputy sheriff, but he is unable to cope with the renegades. Lightning Bill Carson, an FBI man, is then called in, and by posing as a fortune-telling gypsy he obtains important finger-prints which lead to the unmasking of Lee, a respected citizen, as the brains behind the gang.

Production.—The picture carries a 1939 copyright on its "credits page." The acting is similarly dated.

Points of Appeal.—Wholesome atmosphere and "U" certificate.

STRAIGHT SHOOTER

H and S. American (U). Directed by Sam Newfield. Featuring Tim McCoy, Julie Sheldon and Ben Corbett. 5,319 feet. Release not fixed.

VEST-POCKET "outdoors," describing a fight for possession of a ranch believed to contain the proceeds of robberies. There is a wide variety of characters, but each gets in the other's way. Crude and confused, it's less than sub-standard. Not recommended.

Story.—Martin, a crooked ranch owner, organises a raid on a train and gets away with half a million dollars' worth of government bonds. Brainard, second in command, does not trust his leader and liquidates him. Brainard then searches the Martin ranch for loot, but fails to find it. Meanwhile, Margaret, Martin's innocent niece, arrives. She wants to buy the dead man's property, but there are other bidders. These include Sam Barton, a secret government agent. In the end he solves the mystery.

Production.—Tim McCoy is never at ease as Sam Barton, and the rest are a shoddy lot. The staging, apart from a few impressive exteriors, is as poor as the acting.

Points of Appeal.—"U" certificate.

NO HOLIDAY

(Plus de Vacances Pour le Bon Dieu)

GFD. French (A). Directed by Robert Vernay. Featuring Les Petits Poulbots, Armontel and Laurence Aubrey. English subtitles. 7,429 feet. Release not fixed.

WARMHEARTED comedy-drama with a wholesome juvenile and canine interest. Reminiscent of the adventures of "Our Gang," it's an ingenious tale about nine precocious Paris urchins who form a lucrative "lost-dogs" racket, the return from which they eventually apply to helping some of the bad-luck cases in Montmartre. Although it can be faulted for occasional slowness and repetition, this never affects the boisterous pranks of kids who, seemingly given free rein, should endear themselves to normal family audiences. Good family hall booking.

Story.—When the majority of their friends go away for the summer holidays, a gang of kids living in the Place de Tertre relieve boredom by kidnapping the dog belonging to one of their aunts. This innocent prank brings them reward money and after spending it on a fair-ground spree, they decide to use the same trick on wealthy dog owners. Finding it difficult to spend large sums of money without arousing suspicion, they anonymously help needy people in the Montmartre district who believe the gifts come from heaven. Foiling a police trap, the youngsters decide to give up the game, but when one of the gang is in danger of losing his eyesight following a street accident, they are forced into greater activity in order to pay for the operation. With the help of an attractive and knowing social worker they come through successfully.

Production.—A sociological and religious moral is subtly obscured just beneath the surface of fun and tears, but this neither hampers nor dampens the youngsters escapades nor the witty dialogue—the latter easily followed by the English sub-titles. Ignoring some of the minor touches of continental frankness, the "A" certificate hardly seems warranted. We would like to see the film given a "break" in family halls.

Points of Appeal.—Escapist story, good clean fun, strong juvenile and canine interest.

W. J. S.

HELLO LONDON

Perfection Films. British (U). Directed by Geoffrey J. Benstead. Featuring Joe Davis. Harry Tate, jun., and Slim Allen. 4,500 feet. Release not fixed.

ORIGINALLY trade-shown under the title of "It Happened in Leicester Square," but never released, this modest British featurette illustrates two North Country lads' day out in London. Since it was first unveiled a television sequence containing excerpts from a Chaplin comedy has been added. The modern touch, plus its impressive credits, entitles it to some consideration as a fill-up. Passable quota for minor halls.

Production.—Harry Tate, jun., and Slim Allen are cast as a couple of North Country visitors to London. Hard up but happy, they gatecrash a famous billiards saloon and witness snooker wizard, Joe Davis, billiards champion, Sidney Smith and women experts, Thelma Carpenter and Joyce Gardner in action. They also visit a small-time music-hall and see Charlie Chaplin on television before thumbing a ride back home. The programme is, to give it its due, well varied, but the best is not made of the headline snooker and billiards champions, let alone the lesser-known variety turns. The comedy link and commentary are weak. Even so, provincial audiences should fall for its title and "stars."

Points of Appeal.—Cast, title and quota ticket.

Reissues

THE MAN IN THE IRON MASK

ABFD. American (A). Directed by James Whale. Featuring Louis Hayward, Joan Bennett, Warren William and Joseph Schildkraut. 8,988 feet. Release not fixed.

ROUSING sword-and-cloak period melodrama based on Dumas' famous novel, dealing with the alleged twin sons of Louis XIII of France. When this is brought to light Louis XIV has an iron mask made for Phillippe, his twin brother who is incarcerated in the Bastille. He is rescued by D'Artagnan and his Musketeers and becomes king. Its fictional make-up is rendered quite convincing by clever direction and realistic atmosphere, and the sweep of high-pitched development. Sharpened by a reduction of just over 1,000 feet, this former United Artists success was originally reviewed in KINE., July 20, 1939, as fine entertainment for all classes.

Points of Appeal.—Period romance, action, good acting and thrills, title and cast values.

WHEN YOU COME HOME

Butcher's. British (U). Directed by John Baxter. Featuring Frank Randle, Leslie Sarony and Leslie Holmes. 7,024 feet. Release not fixed.

PERIOD backstage musical comedy. Unfolded in flashback, it tells how an old-time music-hall handyman outwits a couple of financial sharks. Frank Randle proves once again that he is a talented character actor as well as a comedian. According to the original KINE. review (March 27, 1947), the plot is very loosely knit and the artless by-play weakens its modest pattern. Shed of approximately 1,500 feet of the original, the film remains a star and title proposition mainly for suburban, provincial and family halls.

Points of Appeal.—Versatile and popular star and title.

CMA MANAGERS COLLECT £750 IN CASH PRIZES

RESULTS of the three showmanship competitions for Columbia pictures on CMA release have just been announced.

In each case, the first prize was one of £50; the second prize one of £30; and the third prize one of £20. Ten fourth prizes of £10 each were given for each programme, and ten consolation prizes of £5 each.

H. Bedford, of Derby Gaumont, took the first prize for "Reckless Moment"-"Innocence is Bliss," a double-feature programme. Second was A. G. Crisp, Norwich Haymarket; third, D. B. Williams, Islington Blue Hall.

Fourth prize winners: C. Lewis, formerly Gaumont, Manchester; F. Minde, Eltham Hill Gaumont; G. Baker, Dagenham Gaumont; J. S. Bainbridge, West Hartlepool Gaumont; A. M. Burton, Halifax Gaumont; B. E. Symmons, Harrogate Gaumont; D. McPhail, Motherwell Pavilion; D. G. Roberts, Anniesland Gaumont; T. B. Wilkins, Southport Gaumont at the time of the contest; and K. D. Edmondson, Chester Gaumont.

First prize for the "All the King's Men": F. J. Smidmore, Morecambe Gaumont; second, W. F. Foster, Dalston Picture House; third, A. G. Crisp, Norwich Haymarket.

Fourth prize winners: J. H. Saunders, Colchester Hippodrome; W. T. Shaxted, Hanley Regent; A. M. Burton, Halifax Gaumont; L. Putsman, Birmingham Gaumont; G. J. Pain, Glasgow Gaumont; D. McPhail, Motherwell Pavilion; C. Smith, Brighton Regent; T. B. Wilkins, Southport Gaumont; F. W. Salter, Sutton Gaumont; F. J. Minde, Gaumont, Eltham Hill.

The "Jolson Sings Again" contest was won by G. Bernard, of Norwich Carlton; second, Miss Lilly Watts, Coatbridge Odeon; third, R. Wroe-Johnson, Winchester Odeon.

Fourth prize winners: M. Lewis, Port Talbot Odeon; H. Saunder, Prestwich Odeon; L. A. Keene, Reading Odeon; A. D. Pavey, Herne Bay Odeon; S. P. Caro, Clacton Odeon; S. J. Yeates, Talbach Regent; J. Bee, Worcester Odeon; H. Burder, Hereford Odeon; and N. Wallace, Barnsley Alhambra.

Leeds Cinematurians' Dance

The Yorkshire and North Lincolnshire branch of the Society of Cinematurians is holding a film dance (dress optional) at the Capitol Ballroom, Leeds, on Thursday, January 25. The profits will go to the CTBF. Tickets, 5s. each, may be had from the secretary, Frank Clifford, Hillcrest Picture Lounge, Leeds, or from any renter's office in Leeds.

Blackpool Entertainment Association

Blackpool entertainment proprietors of kinemas and live shows have formed a local association entitled the Blackpool Entertainments Association. First chairman is J. H. Clegg (director and secretary, Blackpool Tower and Winter Gardens Co., Ltd.), and secretary, Coun. R. C. Taylor (director, Fylde Cinemas, Ltd.). All the kinemas, theatres and piers are in the association.

Grants totalling £741 have been made by Burnley Watch Committee to various local charities from the Sunday opening charity levy fund. The sum of £150 has been voted to the CTBF.

ASFP APPOINTS 1951 OFFICERS

F. A. Hoare's Fourth Term

THE Association of Specialised Film Producers has elected its 1951 officers.

Frank A. Hoare, Merton Park Studios, has been returned unopposed for his fourth term of office as chairman, and Donald F. Carter, of G-B Instructional, for his second year as vice-chairman.

Other officers and members of council are :

Section A—35-mm. Production.—Howard Thomas, Associated British-Pathe, (chairman); Andrew Buchanan, Films of Great Britain (vice-chairman) ; E. P. L. Pelly, The Film Producers Guild ; R. K. Neilson. Baxter, Neilson-Baxter, Ltd.

Section B.—16-mm. Production.—G. Hawker, Boulton-Hawker Films (chairman) : J. P. Sheppard, United Motion Pictures (London) vice-chairman).

Section C—Cartoon, Diagram and Film Strip Production.—A. E. C. Hopkins, National Interest Picture Productions (chairman) ; T. B. Thumwood, W. M Larkins and Co. (vice-chairman).

Section D—Studio, Equipment and Allied Facilities.—A. T. Burlinson, Merton Park Studios (chairman) ; J. B Sloan, G. H. W. Productions (vice-chairman.

Section E—The Screen Advertising Group.—E. W. Beckett, Publicity Films (chairman) ; J. G. Presbury, S. Presbury and Co. (vice-chairman).

Section F—Distribution of Educational Films.—I. H. Cremieu-Javal, GB Equipments (chairman), T. Ebeling, Associated British-Pathe (vice-chairman).

General Members of the Executive Council.—Mrs. B. Brownrigg, Trident Films ; A. V. Curtice, Wallace Productions ; E. Pearl, Theatre Publicity ; J. B. Sloan, G. H. W. Productions.

The vice-chairmanship of Sections B, C D and F does not carry a seat on the executive council, but Mr. Sloan has been elected as one of the four general members, elected by ballot of the whole association.

The honorary president, H. Bruce Woolfe, is also a member of the council ex officio.

S.O: NEW HOPE AT BLACKPOOL

Blackpool Town Council, on January 3, instructed the Watch Committee to meet a deputation from the Blackpool Entertainments Association to discuss the S.O charity levy. The Watch Committee had resolved to take no action on the Association's request for a meeting.

The vice-chairman of the Watch Committee protested against the article by Coun. R. C. Taylor (director, Fylde Cinemas and secretary of the Association) published in a local newspaper, in which the S.O charity levy system was described as "legalised blackmail."

The term was used in bad taste, he said, because the present levy was agreed at a meeting of the Watch Committee and about 20 of the kinema representatives. He realised the agreement was made two or three years ago when money had become much less valuable.

Ald. J. Parkinson, who said entertainment was one of the most important features in Blackpool's success, was of the opinion that Coun. Taylor's article was an "exceedingly good one."

Coun. R. C. Taylor makes this comment to the KINE.: "One thing is now certain" from my article and the subsequent report of the council meeting: Practically the whole of the council is now primed on this matter. That, in itself, is quite an achievement. It will make the task ahead much easier."

Committee members of the Sheffield SCMA welcome A. J. Ollerenshaw, vice-chairman, who has had a long illness : W. H. Lawson, Dronfield ; R. H. Lawrence, secretary ; T. E. Colebourne, Lyric ; Roy G. Mason, chairman ; A. J. Ollerenshaw, vice-chairman, and G. W. Reddish, News Theatre

A happy group photographed after the dinner. They include, Rex Hickman, Norfolk PH ; Phil Brewin, Pavilion ; R. W. Webb, Scala ; T. E. Colebourne, Lyric ; Bill Twigg, Roscoe ; S. Swindells, Darnall ; J. Whitehead, retired ; and, in front, Doug Scott, Roxy, and W. H. "Bill" Brown, Chantrey

Sheffield SCMA Members on Menu

SPEECH-MAKING was cut short for the annual dinner and social of the Sheffield branch of the Society of Cinema Managers, held at the Gaumont, Sheffield, last Thursday, when about 50 members and wives had a most enjoyable time after the kinemas had closed. The revelry ended at 3 a.m. the following morning.

A. J. Ollerenshaw, veteran manager and vice-chairman and delegate of the branch, welcomed back after a long illness, said that managers would receive a few concessions in the new agreement. After describing the history and activities of SCMA, he asked for members to be loyal to the Association.

Roy G. Mason, the chairman, expressed the members' pleasure that Mr. Ollerenshaw had been well enough to attend.

J. K. Gill, catering manager at the Gaumont, was thanked for putting on so splendid a meal, and his waitresses, gaily attired in colourful Hungarian costumes, served the guests.

Committee members were mentioned in the menu—cream of Reddish soup au fruit juice Dore; Grilled whiting supreme Brown, roast turkey and seasoning a la Clark, game Ollerenshaw chips, baked Lawrence potatoes, pineapple Colebourne, Lawson fromage and biscuits, dessert a la Mason.

Bernard Dore, of The Palace, Stocksbridge, who is a member of the Sheffield Circle of Magicians, gave a well applauded magical show, and Winston Lee and his band provided much humour in their extensive repertoire.

Kinema to Become Shop

The Princes, Stockport, of which Ald. J. H. Stansfield is managing director, ended its career as a kinema on Saturday, January 6. One of the smallest kinemas in the town, it has been in use 39 years. The property has been acquired by Montague Burton, Ltd., who have plans to utilise the ground floor for a tailoring store and the first floor for a billiards hall, dance hall, café or for a light industry.

SUBURBAN QUOTA DIFFICULTIES

Birkdale Kinemas Fined

DIFFICULTIES in complying with quota confronting exhibitors who give three changes of programme per week were stressed by Ellis F. Pinkney when he appeared before the Southport magistrates last Friday in defence of two local exhibitors.

Bedford Park Cinema (Birkdale), Ltd., which showed 28.9 cent. British films during the quota period October 1, 1948, to September 30, 1949, were fined £15, plus £5 5s. costs. There was a similar fine against the Birkdale Picture Palace Co., Ltd., owners of the Regent, Churchtown, which showed 33.5 per cent. British films, against the quota of 45 per cent.

The Bedford was stated to have shown 30 British films during the period and the Regent 35. To have fulfilled their quota the Bedford should have shown 18 additional British films and the Regent another 12. Both kinemas had applied to the Board of Trade for relief certificates, but the applications were refused.

Mr. Pinkney said that in the centre of Southport there were kinemas which had an aggregate seating capacity of 10,000, and these theatres were able to obtain films before the suburban kinemas. Whereas the kinemas in the centre of the town were showing the same films for seven days of the week, the suburban kinemas found it necessary to change their programme three times a week. The programme was changed on Monday, Thursday and Sunday. They found by Wednesday that takings had dropped to such an extent that if a picture was carried on any longer there would not be any patrons at all. Instead of having to find 52 programmes a year, as was the case with the kinemas in the town centre, they had to find 156 programmes a year. The town kinemas took all the British films which were available and by the time they were shown at these kinemas for seven days there was not much "life" left in them for use in the small kinemas on the fringe of the town. It was only when there was a really first-class British picture, which people might like to see a second time, that it was a reasonable economic proposition for it to be booked by the suburban kinemas

JARO-ATP CONTRACT CARRIES ON

In connection with the annual general meeting of ATP, Ltd., which is, of course, the parent company of Ealing Studios, Ltd., certain misapprehensions appear to have arisen which we are asked by R. P. Baker, the managing director, to clear up. This year, ATP followed the practice now current of circulating the chairman's speech with the annual accounts in advance of the annual general meeting. This procedure, however, did not take into account the possibility of Press comment before the meeting.

As ATP shareholders have knowledge of its contractual arrangements with the Rank Organisation, details of these arrangements, which are well known to shareholders, were not repeated. This gave rise to the impression that ATP's announced future programme arrangements were being provided for exclusively from the company's resources.

The fact is, of course, that the Rank Organisation participate to a very considerable extent, and it is only with their support that ATP has been able, and is still able, to maintain continuity of production.

E

THE WEEK IN SCOTLAND

Aberdeen Rejects S.O Ballot

BY 19 votes to two, Aberdeen Town Council approved a recommendation by the Lord Provost's Committee that no action be taken in regard to a proposal that a public ballot be held on Sunday opening in the city. Minority favoured asking the magistrates to report on the question.

G. R. M'Intosh, city treasurer, said the principle of a plebiscite was something new in local government, and if they started it there would be no end to it.

Kinema Sermons

Three kinemas in Kirkcaldy, the Regal, the Gaumont and the Rio, all had visits on Christmas Day from local religious leaders.

The Presbytery invited managements to co-operate in giving facilities for short addresses by local preachers.

The plan proved so successful that arrangements are already being made to increase the coverage next year.

Walturdaw's Manager

The Scottish branch of Walturdaw, still working from the old premises at 130, Renfield Street, is now under the charge of John A. Mole-Floyd, who succeeds George Baker, who was manager for so many years in Scotland.

Floyd is a Glasgow man, educated at Glasgow Academy, and has had over 14 years' experience in all branches of the business, including projection, management and publicity. He comes from Walturdaw's London office.

From Glasgow, Floyd will be able to service all Scottish exhibitors with everything required for the kinema—installation, uniforms, carpeting and seating, etc. The telephone number is, as before, Douglas 4767.

Next Club Lunch

The first Cinema Club luncheon of the year will be held at Peacock's "Georgic" on Friday. President Archer hopes to present Joe Loss and his vocalists; Jack Radcliffe, comedian; and "The Merry Macs," who are appearing at the Glasgow Empire, and are also starring in the Bing Crosby film, "Mr. Music," shown in Glasgow last week.

Get Your Tickets

Tickets for the Cinema Ball in the banqueting hall of the City Chambers on Friday, February 16, can now be obtained from the secretary's office, 163, Hope Street—telephone Central 3114. As accommodation is limited, early application is advised. Tickets, 25s. each including buffet.

Lodge Anima's Loss

At a meeting of Lodge Anima, RWM Bro. G. Roche referred to the passing of two members of the Lodge, Bro. Harry Winocour and Bro. Gilmour. He later conveyed thanks to PM Bro. Rennie for the handsome gift of a new charter case for the Lodge.

IN YOUR OWN WORDS — *Letters to the Editor*

16-mm. Exhibitor's Suggestions for "Better Business"

MAY one of the "despised" mobile operators add a word to letters appearing in last week's KINE. Incidentally, KINE. means as much to the 16-mm. professional man as to any 35-mm. and could do a great deal to patch up the feelings between the two gauges which should not exist—we are all in the film business together and the gauge means nothing to the public.

The letters from Wing-Commander Boeree and S. Mendes bring forward two matters of great importance. The first, concerning tax anomalies brought about by the absurd Treasury conditions based on parish boundaries and populations which have no bearing on attendances or even effective population in reach of the kinema, or, in our case, village hall, brings to mind the fight, led by the Film Exhibitors' Guild, to get any relief at all. This fight is still going on.

The suggestion that the CEA should join in the fray comes as a welcome one, for the more there are to point out to the Treasury the error of its ways the better.

Tax relief should be based on earning capacity-cum-average takings over a long period, and brought more into line with Income Tax system than the present odious payment to make a loss.

In our own area it is impossible to establish a circuit of village kinemas without getting at least one on tax, and that one can cripple the whole effort. The reason is not that the villages are large but that the parishes cover many villages and the populations are lumped together. I know many a village so isolated that its inhabitants seldom go to a kinema, that would be serviced but for the tax imposed by being in "someone else's parish."

Mention of people who seldom go to the pictures brings me to the second letter concerning publicity. Upon seeing the Fox advertisement I thought the same as Mr. Mendes, and still consider that with a slight change of wording, so that no particular film title is involved, the set up would be most appropriate for a nation-wide campaign. To add to this, I would suggest the production of a "short" showing the nuisances in the audience, how they drive other patrons away, a similar production to MGM's "Movie Pests" put out some years ago, but on a more serious line.

A. W. OAKES, MBKS, AMIEE,
Chilton Films,
Berkhamsted.

Two Minds Think Alike

I WAS very interested to read Dennis Walls' article on "Better Business" in this week's KINE., as his suggestion for using similar organisations to those we used for Sunday opening campaigns was one of my ideas submitted to the KINE.-NSS competition, also to the CMA (my own company) competition.

ALFRED FRANKLIN.
Rialto, Liverpool, 8.

"The Best Trade Paper"

I GREATLY prize this honour of continued enrolment in the KINE. Company of Showmen, and I would like to say "thank you" to "The Showman" for the undoubted hard work he must give to his part in making the KINE. the best trade paper in the world.

R. S. BRAND,
Manager.
Odeon, Southend.

Reader for 40 Years

JUST a line to wish you a "Very Happy New Year" and all the best for 1951 and always.

I still receive the KINE. regularly, which I have done for forty years of management, and could not do without it.

Kindest regards.

E. WILMOT-CARLTON,
Manager.
Regal, Leamington Spa.

FRENCH WITHOUT SMEARS . . . .

EXTENSIVE use of glass and mirrors, brighter lighting and the use of drapery and synthetic wood for decoration were among a large number of ideas brought back from Paris by Arnold Favell and A. G. Smeeton, Sheffield exhibitors, as a result of their trip to France to study kinema design.

Arnold Favell told the KINE. on Monday that he and Mr. Smeeton hoped to incorporate some of these ideas in the kinemas that they hope to build as part of the Sheffield reconstruction scheme.

They visited a variety of kinemas, but paid particular attention to the Paris, Berlitz and Colissée, which are all 1,500-seaters, and the type visualised for Sheffield.

The outstanding difference was in the cleanliness of the French houses, but Mr. Favell puts this down mainly to the no-smoking rule. One idea that appealed particularly was a mat laid in a well from the street entrance, past the paybox to the foyer, which meant that by the time patrons entered the auditorium their shoes were clean, even in wet weather.

Dining with the Stars

Two film stars entertaining at home are to feature in a new series in the popular magazine, "Woman." The series, entitled "Dining With . . ." takes readers to the homes of well-known personalities to see how they arrange a dinner party. The first of these, on January 20, will be "Dining With Ann Todd," and later in the series "Woman" will visit the home of Pat Kirkwood.

OBITUARY

Warner's Ex-Sales Chief Dies

"JIMMY" Walton Brown, formerly general sales manager of Warner Bros., died suddenly at his home at Esher on Sunday. He was in his sixtieth year.

Jimmy Brown had spent a lifetime in the industry. He was formerly Glasgow manager for Goldwyn Films and went with F. A. Enders to FBO where he became joint general sales manager with Arthur Brown. He joined Warner's in 1933 as assistant general sales manager. Shortly afterwards he became general sales manager, a position which he held till 1948 when he had to resign owing to persistent ill health.

H. F. Kessler Howes, a former colleague at the Goldwyn and FBO, described Jimmy as one of the squarest fellows in the trade. He was one of the best, he added, and there never was a more popular sales manager. The sympathy of the trade will be extended to Mrs. "Babs" Walton Brown.

The funeral takes place at 11 a.m. on Friday at St. John's crematorium, Woking.

Col. F. W. Evatt

The death took place on December 27 of Col. F. W. Evatt, for many years a director, and for some time deputy chairman of Ilford, Ltd. He was 87.

Col. Evatt joined the board in October, 1908, after service with the 5th Royal Gurkha Rifles, Frontier Force, Indian Army, and was actively concerned with the control of Ilford for more than 37 years.

Harry Hall

James Close, better known as Harry Hall, owner of the Empress Theatre, Glasgow, has died aged 67. He was previously manager at the Oatlands kinema.

Violet Williamson

The death occurred at Paisley last Wednesday of Miss Violet Williamson, daughter of the late Dickie Williamson, who built, and whose family still run, the Park at Dennistoun. She was a director of the Glasgow Eastern Picture House and also of the Barrhead Cinema Co.

Miss Barker

The death has occurred of Miss Barker (Mrs. Coombes), who was the longest serving member of British Lion. Miss Barker, who was staff supervisor, joined the late Sam Smith in the old Napoleon Film days, and continued with him when he formed British Lion.

George Williamson

George Williamson, grader of the AB-Pathe Laboratories, Elstree, died last Saturday. He joined the company in 1928 and leaves a wife and son.

Harry Winocour's Funeral

The respect with which the late Harry Winocour was regarded in trade circles was evidenced by the large and representative company which attended the funeral last Thursday at Cathcart Cemetery.

PRODUCERS WANT QUOTA SYSTEM CHANGED

B of T Selection Committee Criticised

PRODUCERS are not satisfied with certain aspects of the 1948 Films Act, according to a statement made by Sir Henry French, director-general of the British Film Producers' Association, at his Press conference last week. He said that the Act followed very closely the recommendations made by the BFPA, and went on: "If we are learning by experience we must not be criticised for that."

A committee which has been discussing the Act was authorised at last week's executive meeting to send a memorandum, as requested, to the Board of Trade. It is expected to go in this week.

Sir Henry indicated that producers felt that the last three years of quota had had a restrictive effect on production. His point was that, when quota was reduced on the estimate of films planned for the immediate next 12 months, producers shelved production plans because of the reduction and the smaller chance of adequate protection.

The BFPA is suggesting to the Board ways in which quota might be fixed so as to give a wider measure of support without being too high to be practical.

He said that the Board of Trade selection committee was of little use because when a film had to go there to get a circuit release, the public was given the impression it was not worth seeing. The BFPA, however, will not recommend the abolition of the committee.

Law Inadequate

Producers think the amount of relief given exhibitors is too much in many cases. They also think that the law is inadequate so far as enforcement of quota obligations is concerned, and certain recommendations are being made to improve the administration.

Sir Henry said that the Films Council might well be restricted in the amount of work it is asked to do. He pointed out that the Board, by statute, must refer everything under the Act to this Council, but in many matters, he argued, there was no need for this obligation.

During a discussion on the terms of reference of the Council, Sir Henry emphasised that producers who are members are never asked and, in fact, never do report back to the BFPA what they say and do on the Council. BFPA members acted wholly as individuals.

He said that the BFPA was assuring the Board that it thinks that the various quota Acts since 1927 had done much good in strengthening the industry.

Next Year's Quota

There is to be a meeting shortly with the CEA to discuss the films to be made during the next 12 months in relation to the quota for 1951-52.

A meeting was arranged for Tuesday of this week with the Performing Rights Society to discuss matters affecting British film exports, particularly to America.

The French visas for the year ending June 30 have been allocated as follows: Seven to Eagle-Lion (JARO Overseas Distributors), five to London Films, three to Associated British-Pathé, two to Independent, and one to Daniel Angel. The French authorities will allocate a further two.

Festival Shows

The BFPA executive decided to support the British Film Institute scheme for a fortnight's Festival of British Films in London, with fresh programmes each day. It is recommending distributors of British films to help the BFI with programmes which can be made available at no cost.

Daniel Angel was made a member of the export committee.

The new licence for music from the Sound Film Music Bureau, negotiated during the last year, was finally approved.

The next meeting of the executive will be on February 7.

BFPA-ASFP AGREE EADY SHARE-OUT

When the four trade associations (BFPA, ASFP, CEA and KRS) meet on January 16 to discuss the Eady plan administration, they will be given a joint scheme from the producers for sharing the estimated £1,500,000 which the scheme will yield for production during the first twelve months.

The ASFP at first rejected the BFPA policy that the share-out should be on a basis of distributors' gross because the short-film producers argued that they were never paid a fair price for their films. They insisted that their proportion of the money should be calculated on a basis of number of reels and number of days shown.

From the start the BFPA offered to let ASFP calculate its share by doubling the distributor's gross. The feature producers' attitude was prompted by the realisation that short-film makers provided a nursery for technicians, and that they have never received large sums from renters for their pictures.

Eventually the ASFP agreed that for the first year it would try the BFPA scheme and the BFPA offered, in return, to let the short-film makers base their share on two and a half times distributor's gross.

The allocations will be made on the distributor's gross for all films, each calculated on a 52-week basis —if the other associations and the Board of Trade approve. It is estimated that ASFP members will get about £150,000, although an accurate estimate is difficult to calculate.

Cecil Burrage, ABC district manager for SE London theatres, takes his 'boys'—trainees, reliefs, and assistant managers—around the Pathe Equipment works. Here they are in the carpeting rooms. This forms part of a training scheme for future managers, on the SE London area

Mr. Burrage (extreme left), with his 'boys,' and members of the office staff at Pathe Equipment, Curnock Street, Camden Town, NW1. On the extreme right is L. Robbins, who is in charge of the order department

ABC TEACHES OTHER SIDE'S ABC

TRAINEES, assistant and relief managers of the ABC SE London district will have a better understanding of the business as the result of a scheme initiated by Cecil Burrage, district manager.

These managerial grades are being taken on visits to see how various departments of the ABC organisation and associated companies operate.

The first visit was to the Art Display Service works at Lupus Street, Victoria, London. Here they were shown how a "blow-up" was made, the production of a 48-sheet, and the intricacies of silk-screening. Everything was explained to them in detail by the heads of the various departments.

Their next visit was to Pathé Equipment works at Curnock Street, Camden Town, NW1, where they met L. Robbins, of the order department, who showed them what happened when a requisition for goods was received by his department, and how the goods were ordered and checked. They also met the carpeting specialists.

Later, R. C. Granger, director of Rex Publicity, explained the fundamentals of agency operations, and E. E. Mead, of Rex, gave a talk on accountancy.

It is felt that the personal contacts made during these visits will be of inestimable value to the managers.

STAFF GIFTS FOR FYLDE DIRECTORS

THE happy family spirit which has existed in the relations between employer and employee ever since the inception of Fylde Cinemas, Blackpool, was further exemplified when the directors entertained managers and staffs of their eight halls to luncheon at the Savoy, Cleveleys.

Two of the directors, R. G. Emery and Coun. R. C. Taylor, received gifts of a brief case and travelling bag from J. Schofield, chief operator, Ritz, and Miss M. Taylor, second cashier, Royal Pavilion, on behalf of the various staffs.

In reply, Coun. Taylor remarked that while he could not single out any section or person for special thanks, he thought he ought especially, on behalf of the directors, to thank the cleaners for the standard they had set throughout their theatres that was second to none.

A cabaret, given by members of the staff, followed the luncheon.

AT THE STUDIOS

Where There's a Wheel There's a Way at Elstree

TERENCE VERITY'S INGENUITY SAVES TIME

MINUTES every day have been saved in the making of "Young Wives' Tale" at Associated British, Elstree, through a combination of ingenious ideas devised by art director Terence Verity. The quickness with which sets were "rehashed" was seen by KINE. studio correspondent Graham Clarke, on a visit to the studio.

Faced with the problem of shooting continuously for a couple of months on the same two or three sets, producer Victor Skutezky, director Henry Cass and Terence realised that the constant striking and remaking of normal construction would mean ruinous wear and tear; so Terence built his house in smallish sections and mounted each section on wheels. All plaster work has been bevelled to nil thickness on joins, which are arranged, of course, on inside angles wherever possible; thus there has been practically no trouble from plaster cracks.

While I was on the set, Terence was busy on another stage, building part of a street in St. John's Wood, but was called back to superintend hurried repairs when, three times running, a stand-in broke the bannister rails when rehearsing a fall downstairs. The rails looked like wrought iron, but are actually cast perspex.

Outside Inside

This English weather was the cause of Terence's extra building activity. Originally, there was to be a certain amount of location work, but now the whole film is being shot in the studio, including some scenes in Regent's Park.

Director Henry Cass was philosophical about the change and also about the fact that he now always has to have his overcoat with him. Earlier in the shooting he accidentally left it "in the picture" and it is now an essential part of the continuity.

Henry told me that he thinks there could be a considerable future in television films, particularly in the field of interest and semi-documentary shorts on more or less static subjects, where long shots could be avoided.

Together Again

I was pleased again to have a chat with lighting cameraman Irwin Hillier, just recovering from an attack of 'flu, and still remembering how dim everything looked when he returned to black-and-white after so many weeks on "Happy Go Lovely," which, I hear, is very nearly ready for showing.

Quite a number of the "Happy Go Lovely" team has been kept together for "Young Wives' Tale." Others are first assistant director Jack Martin and Irwin's camera operator, Norman Warwick, both of whom have a liking now for working with American technicians and artists.

Later, I moved over to stage two to watch John Boulting directing the industry's co-operative Festival film, which has now been definitely given the name of "The Magic Box."

Nostalgic Memories

Here I immediately bumped into lighting cameraman Jack Cardiff, who confessed that the job had two nostalgic angles for him. In the first place it was in these studios that Jack had his first film-making experience, as a 14-year-old camera assistant; and the mentions in the script of Claude Friese-Greene keep on reminding Jack of the days, later, when he and Claude worked together on some of the earliest colour-shooting.

Technicolor work, according to Jack, is picture-making on Rolls-Royce lines, but I fancy he will need all the smooth-running possible here, for the settings are largely sombre, and he thus has the unenviable task of lighting in a comparatively low key, a number of typical Victorian interiors, without losing the definition that is usually obtained by the high key lighting required by Technicolor.

Another old acquaintance on the same set was sound mixer Dickie Bird, who was most enthusiastic about Eric Ambler's script. This is praise indeed, for technicians have a commendable habit of thinking that their own is the most important and sometimes the only department of film-making. On this line, however, Dickie did have a small moan. "However much I put into the sound of a picture," he said, "I always know that most of it will be spoiled by careless projectionists."

Henderson's battery of 35-mm. treatment machines

THE HENDERSON PRESERVATIVE AND RENOVATING PROCESS

THERE are several new film preservative processes, but it is fairly safe to say that the greatest footage is handled today—as it has been for nearly 30 years past—by the Henderson process.

At R. J. Henderson's invitation I recently visited the Norwood laboratories and was shown the output figures for recent months: 2½ to 3 million feet of 35-mm. and 1½ to 2 million feet per month of 16-mm.—1,000 miles of film a month!

In the spacious department devoted to the process, one soon becomes accustomed to the sickly-sweet smell of solvents, and, in the cleaning room, the slightly sharper tang of carbon tetrachloride.

A new film treated by the preservative process first passes between a pair of rollers, one of which applies a thin solution of wax in a suitable solvent. The film is not buffed—which, it is objected, allows small particles of solid substances to remain on its surface—but dries naturally in festoons on the machine. The wax impregnates the emulsion and, besides acting as a lubricant, produces a shiny surface which does not easily pick up dirt.

Prints returned after use receive first a cleaning in CTC. Next, they undergo a process in which scratches, whether on the celluloid or emulsion, are filled in, different solvents being, of course, used for nitrate and safety base. Finally, they pass through the waxing process and are returned in almost new condition.

The process has proved perfectly satisfactory for colour films. I watched a Technicolor print being processed, its colours appearing clear and brilliant.

Henderson's is, of course, primarily a normal film printing laboratory, and the film treatment process occupies a comparatively small part of the plant. Printing and developing plant is almost exclusively Vinten.

R. H. C.

20th-FOX AGAIN SOON • BUTCHER'S NEXT • ENTRY INTO FEATURES

BEHIND the news that Freddie Fox, managing director of Twentieth Century-Fox, was sending Mike Del Campo, his film editor, to New York last Friday is a record achievement by British film technicians. Mike is flying to New York with a copy of the film "No Highway," which was only completed on Tuesday of this week. Yet he will be able to show Darryl Zanuck a fully edited and dubbed version with practically all the dissolves inserted.

* * *

Now that "No Highway" has finally been put in the can, 20th Century-Fox, at Denham, is turning its attention to the next production, scheduled to start at the end of this month.

Originally called "Beyond Time and Space," this has now been tentatively renamed "The House on Berkeley Square." As it is based on the successful play, "Berkeley Square," there is some logic in the alteration.

* * *

Although it has no full production in progress, Nettlefold staff has plenty to do at present in connection with the additions that Grand National is making to its "A Tale of Five Cities."

February 5, I hear, is the tentative date for the start of the next Butcher's production, which is an adaptation of the play "Madame Louise," with Richard Hearne in the lead. Search is being made now for a suitable leading lady.

There is probability that another feature picture may come into the studio at about the same time, but nothing is yet official.

* * *

Until now makers only of documentary pictures, United Film Productions is aiming to branch out into the entertainment field next spring with a "who-dunnit" of second-feature length.

The company, which is associated with Scientific and Documentary Films, Ltd., is prospecting for a suitable studio: its own main stage has not sufficient head room for the necessary spot rails.

Other activities during the year will include two colour travel films. All three productions will have a quota certificate.

PEOPLE

CMA LONDON CHANGES • P. WALSHAW GOES TO PLYMOUTH • A. J. PARISH RETIRES • GOLDEN WEDDING

JAMES BLAIR FRIZELL, director of education for Edinburgh for about 17 years, a member of the Scottish Film Council and chairman of the Joint Production Committee for Visual Aids in Edinburgh, was OBE in the New Year Honours List.

PAT WALSHAW, who has been appointed manager of the Plymouth Odeon, started his film career on the renting side, went over to management at Camberley in 1931, and became manager of the Folkestone Astoria in 1939. After war service, he was placed in charge of the Brixton Astoria, and was later transferred to the Trocadero, Elephant and Castle.

To fill the vacancy there, GEORGE GUTHRIE, who by a coincidence followed Walshaw at Brixton, has been transferred from the Tottenham Court Road Odeon, where he has been since April, 1949. A native of Glasgow, he was for a while before the war with Paramount at Cardiff and elsewhere. Then he managed theatres for Granada at Willesden and Enfield, and later joined Odeon.

At Tottenham Court Road he is succeeded by "EDDIE" E. BROCK, who started his career in the trade at the age of 10. In those days he was with W. E. Willis at Pentre in the Rhondda, but later joined Mat Raymond at Walthamstow and then for 16 years managed the Silver Cinema, Shepherd's Bush, for owners Sir Arthur Carlton and Sam Duckworth. When the hall was bombed in 1940, Brock joined ABC for a brief period and then went to GB.

A series of managerial changes on the CMA organisation in the London area started with the resignation on health grounds of HAROLD WARREN from management of the Balham Odeon, to which he transferred early this year.

He is succeeded by H. C. HORNE, transferred from the Grand, Edgware Road.

This vacancy is filled by the transfer of S. W. ROYLANCE from the Woolwich Odeon, which he has managed since 1946.

Following the promotion of DAVID B. WILLIAMS from the Islington Blue Hall to the Woolwich Odeon, H. SHAMPAN has been placed in charge of the North London hall. Shampan has been assistant manager at the Edmonton Regal, Troxy and Trocadero since the beginning of 1934.

* * *

LOUIS MANNIX, of the Regent, Leeds, and president of SOMA, was warmly welcomed by Claude H. Whincup, chairman of the Leeds branch of the CEA, and congratulated on being given a seat on the board of Leeds and District Picture Houses.

Three cheques won by T. B. Wilkins, general manager, Gaumont Theatre, Manchester, for exploitation, are presented by Alderman A. Moss, Deputy Mayor of Manchester. L. to r., Ald. A. Moss; T. B. Wilkins; A. C. Wiseman, house manager; G. S. Jolliffe, district manager 10; J. H. Grundy, assistant manager

Mr. Mannix, thanking the branch for their kindly solicitude, said that, as a matter of fact he had had no fewer than 178 letters and innumerable telephone calls. These and his employers' recent appreciation of his services, he regarded as rich reward for the 37 or 38 years he had put into the business.

* * *

A. J. PARISH, general manager of the Imperial and Palace kinemas, West Bromwich, retires this week-end after 37 years' continuous service with the company.

It was in December, 1913, that he went to the Imperial as a member of the operating staff, and three months later was appointed its manager.

Mr. Parish has been general manager of the Imperial and the Palace for the past thirty years.

J. B. GROWCUTT, of the Palace, who has been with the circuit since 1920, is his successor.

* * *

F. RIGG, for many years associated with the Manchester kinema trade, and Mrs. Rigg, of Old Trafford, Manchester, celebrated their golden wedding anniversary a few days ago. Mr. Rigg, who is 81 years of age, and F. Spring (of Southport) started the Progress Film Co. which made silent films in a studio in Deansgate, Manchester, and subsequently concentrated on film renting.

When he left the production and renting side of the trade he transferred to exhibiting and had an interest in a kinema at Ardwick Green, Manchester.

* * *

MARION MCLEAN (now Mrs. Wm. Beveridge), who has been manageress of the Regent, Glasgow, for the past 21 years, has been succeeded by A. M. MACMILLAN, manager of the Tivoli, and recently of the Gaumont and New Savoy, in the city. He will take up his new duties on January 25, and in the interim Mr. ARNOTT, of La Scala, Helensburgh, takes temporary charge.

Miss McLean took final leave of her staff and the directors at the after-the-show party in the Regent on Saturday evening.

* * *

A. E. BRETT, manager of the City Cinema, Peterborough, narrowly escaped injury when the car he was driving in the early hours of December 27 overturned on Botolph Bridge, Oundle Road, Peterborough, and struck an electric light standard. The car was turned upside down, but Mr. Brett was unhurt and was able to walk into Peterborough.

* * *

REGINALD HELLEY, who left Leeds last May to take up the appointment as manager of the Regal, Bridlington, has been married at Bridlington to Miss Molly Read, manageress of the café attached to the kinema.

* * *

R. G. PORTER, a native of Newcastle, for the last two years manager of the Odeon, Harrogate, who has been transferred to the Odeon, Manchester Road, Bradford, was entertained on New Year's day at the Gaumont Restaurant. He was welcomed by the Lord Mayor (Ald. Alton Ward), G. W. Ridler, of the Gaumont, and G. F. Jolliffe, district manager of the CMA. Mr. Porter, who started young at the headquarters of Moss Empires on the accountancy side, and then gravitated to the show business side, has been for many years with GB, first in Manchester. His promotion to Bradford transfers P. E. Simmons from the Gaumont to the Odeon at Harrogate, and Frank Moore from Darlington to the Gaumont, Harrogate.

* * *

CHARLES BIRCH, for 33 years a kinema manager in the Manchester area, and Mrs. Birch celebrated their 58th wedding anniversary last week.

In 1913 he opened the Openshaw P.H., Ashton Old Road, Manchester, and about 1915 went to the Deansgate, Manchester, as assistant manager. He subsequently became manager, a position he held for five years. His next move was to the managership of the Palace, Wilmslow. Mr. Birch is 82 years of age.

Paul Penman

Pat Walshaw, of the Trocadero, Elephant and Castle, gets a farewell kiss from Jane Hylton. She was visiting the Troc. as star in a special 20th-birthday celebration show, just before Walshaw's transfer to the Plymouth Odeon

At the annual staff party given by the directors of the Palace, Hanley, R. Tatton, manager, receives an inscribed reading lamp presented by G. Trevor, foreman, on behalf of the staff

Dore Schary, vice-president in charge of MGM production, receives a gold medallion and citation, presented by the Japanese-American Citizens' League for distinguished leadership in the industry, from Mike M. Masaoka national legislative director

RKO-Radio has prepared a number of lavish and colourful window displays in many London stores for Walt Disney's CINDERELLA, at the Prince of Wales Theatre, Coventry Street. This picture shows the display at Dolcis, Leicester Square

"THE MAGIC BOX"—Continued from page 7

2nd POLICEMAN: But it moved.

WILLIE: (delighted) Yes, it moved. Look, look at that strip of celluloid film. It's taken me years to get to that. That's the secret. A lot of pictures of Hyde Park. But in one picture the carriage is here . . . in the next, its here . . . next here . . . next here (he moves his hand to show). Now look at the mechanism. The film is drawn from this spool, over these rollers—that's for tension—across here, through here, and down to this second spool.

As HE talks now, more and more quickly and excitedly, tears begin to run down his cheeks. He has to get out his handkerchief to wipe the tears away and blow his nose; but he goes on talking just the same.

At first the POLICEMAN tries, with knitted brow, to follow the explanation, but soon he abandons the attempt and just looks sympathetically at WILLIE.

WILLIE: . . . . Now look in the middle. It's a bit like a magic lantern, but instead of one picture at a time there are 12 or more every second. And that's what you see on the screen there . . . 12 pictures every second and they all merge together into one. See?

The POLICEMAN nods unconvincingly.

WILLIE: Of course, there's a bit more in it than that. I'm not saying it's perfect. Far from it. But it works . . . you can see that. (He becomes thoughtful.) You know, it's quite an extraordinary feeling . . . something you've been dreaming and wondering about for 15 years or so . . . and, all of a sudden (he touches the camera with both hands) it's in your hands with a life of its own.

HE looks up smiling at the POLICEMAN.

The POLICEMAN feels himself oddly moved. He looks from WILLIE to the camera, then back to WILLIE. He smiles gently.

2nd POLICEMAN: You must be a very happy man Mr. Friese-Greene.

DISSOLVE.

His final success had been made possible by his wife's devotion. Willie's thoughts return from the past amid the hubbub of the violent trade argument over future policy. He makes a passionate plea for trade unity, for real freedom of the screens. Few people recognised him. Few listened to him. He collapsed a few moments later as the arguments resumed all round him—and he died.

In his pockets were a handkerchief, a pawn ticket for some cuff-links and some small change—one and tenpence—just the price of a kinema seat. His body, covered in brown blankets, is seen being wheeled on a hand ambulance through the crowd.

One Industry Man: "Well, if the industry owes him something, we ought to see after his family and give him a proper funeral. I mean, it's only right, isn't it? And as the play-out music begins, Helena's voice repeating: "In the end he may still fail, but that is unimportant. If he is true to himself, he will not be too unhappy or embittered even in failure, and will still speak for what is good."

The dialogue reads magnificently. The script provides first-rate material for one of the most important casts yet to appear in any film.

The script avoids any points which might cause arguments between interests within the industry. But it does not miss the chance of pointing the fact that Friese-Greene has all too often been ignored. The opening titles are to be photographed against a background of the statue of Thomas Alva Edison, "The Inventor of Motion Pictures," and Edouard Georges Marey, "Fondateur de Cinema," and others. The Edison shot appears three times! No further comment is necessary.

The company has given full credit to the organisations and individuals making practical contributions towards the production and this week it published the following credits lists:—

Among the technicians who have deferred substantial parts of their salaries:

Producer, Ronald Neame; director, John Boulting; scenarist, Eric Ambler; production designer, John Bryan; lighting cameraman, Jack Cardiff; musical director, Muir Mathieson.

Artists who have made similar deferments or who are donating their services:

Robert Donat, as Friese-Greene; Margaret Johnston, as Edith; Maria Schell, as Helena Friese-Greene; Sir Laurence Olivier, as the second policeman; Frederick Valk, as Guttenberg, Bristol photographer who employed young Green; Joan Young, as "The Dragon," drapery store cashier; Kay Walsh, as hotel receptionist; Glynis Johns, as May, the girl friend of Richard Attenborough, playing Jack Carter, assistant to Friese-Greene; Eric Portman, as Arthur Collings; John Howard Davies, as Maurice, fourth son of Friese-Greene; Joan Dowling, as Miss Tagg, secretary at Bond Street studio; Stanley Holloway, as the bailiff; Margaret Rutherford, as Lady Poole.

Among organisations to have deferred payments on their services:

Associated British Picture Corporation, Baker Todman and Co., auditors, Bermans, British-Lion, Denham Laboratories, Kodak, Mole-Richardson, Nathans, National Film Finance Corporation, RCA Photophone, Simmons, Technicolor.

The following organisations have donated facilities:

British Film Institute, British Film Producers' Association, Brock's Fireworks, Ealing Studios, Granada Theatres, JARO (Denham and Pinewood Wardrobes), KINEMATOGRAPH WEEKLY, Lamson Engineering, Royal Photographic Society.

The following are the senior technicians working on the film:

Producer, Ronald Neame; director, John Boulting; director of photography, Jack Cardiff; camera operator, Arthur Ibbetson; Technicolor camera technician, G. Minassian; first assistant director, Cliff Owen; continuity, June Faithfull; sound mixer, Dickie Bird; boom, D. Whitlock; sound camera operator, J. Soutar; boom assistant, J. Whiting; production designer, John Bryan; assistant art director, Tim Hopewell-Ash; draughtsmen, Alan Harris and Robert Jones; property buyer, Harry Parr; set dresser, Mario Simoni; production manager, Bob McNaught; production secretary, Winifred Pearson; producer's secretary, Penny Worth; editor, Richard Best; assistant editor, Joan Warwick; costume designer, Julia Squire; assistant costume designer, Liz Hennings; wardrobe master, Charlie Guerin; wardrobe mistress, Alice McClaren; chief hairdresser, Polly Young; assistant hairdresser, June Robinson; make-up, Harold Fletcher; assistant make-up, Ken Mackay; publicity director, Jack Worrow; stills cameraman, George Higgins; accountant, Douglas Gosling; cashier, Sidney Barnsley.

Latest additions to the unit list are: 2nd asst. director, John Hewlett; 3rd asst. director, F. Goode; clappers, A. Bryce; Technicolor assistant, F. G. Kingston; casting director, John Redway.

It was reported in The "Kine.", May 12, 1921

trade, and come to be ... with which they could all be satisfied.

A Tragic Interlude.

At this stage the late W. Friese-Greene addressed a few remarks the purport of which was an appeal for unity in view of the necessities of the situation and the representative nature of the gathering. It was immediately after this speech that Mr. Friese-Greene collapsed, and after he had been assisted from the hall it was announced that he had passed away. The meeting received the news and paid a silent tribute. A resolution of condolence was honoured in silence.

CMA's "MISSING MILLIONS" CONTEST TO BE CONTINUED

THE "Missing Millions" contest promoted by Circuits Management Association for the men and women of theatre and head office staff has been so successful that it has been decided to continue the competition indefinitely.

In the competition, results of which are announced this week, the 20,000 odd CMA employees were invited to submit ideas for bringing non-kinemagoers or irregular patrons to Odeon and Gaumont box-offices.

The prize-winners' suggestions were picked from an overwhelming entry as the best, most practicable and the most useful to the operation of the circuit.

The three best ideas with direct application to CMA were submitted by G. W. Hurt, Finchley Gaumont; C. Harvey, of licensing and personnel department, and G. W. Ridler, New Victoria, Bradford. Each receives an extra week's holiday with pay, plus fares, hotel accommodation and expenses for two people.

Consolation prizes for other first-rate ideas have been awarded to W. F. Stephenson, Southgate Odeon; P. J. Bland, Chichester Odeon, and E. C. Marshall, chief projectionist, Winchester Odeon. Each receives a £10 cheque. A further cheque for £10 goes to B. S. Spriggs, assistant manager of Old Kent Road Astoria, before his recall to the Navy.

Cheques for £5 have been won by R. L. Cook, assistant manager, Stockton Odeon; S. H. Woodcock, chief projectionist, Aldershot Pavilion, and secretary-cashier Miss M. E. Dorgan, Liverpool Royal Hippodrome.

It was decided to continue the contest because of the valuable ideas submitted and the importance attached to suggestions for better business. Members of theatre and of head office staffs are invited to contribute ideas at any time—with the promise of cash prizes for any which are accepted.

Midland Cinematurians

The annual general meeting of the Birmingham branch of the Society of Cinematurians will follow tomorrow's (January 12) lunch at the White Horse Hotel, Comgreve Street, Birmingham. C. W. Hutchin is the chairman.

JUSTICES WELCOME "X" CERTIFICATE

Speaking at the annual meeting of the Birmingham Justices last week, A. H. Sayer, chairman of the Public Entertainments Committee, referred to the coming into operation of the new "X" certificate.

He thought it should prove a useful move to keep children out of kinemas when unsuitable films were being shown.

It was pleasing to note, he said, that the Home Office Committee on Children and the Kinema had a good word for Birmingham, and commended its system of inspection of kinemas as a good example of what could be done.

The Justices agreed to the Public Entertainment Committee's recommendation that £15,285 should be allocated to local charity from the Sunday charity levy.

KINE SERVICE

MANAGEMENT · SHOWMANSHIP · TECHNICAL

MANAGEMENT by The Manager

Free Car-parks Should be Part of Our Service to Patrons

A PROPRIETOR writes to ask my advice about charging a fee for a car-park. My views are definite. I believe that to charge a fee for car parking is an irritant to patrons and loses far more money at the box-office than is turned in by the car-park attendant when a nominal charge is made.

Two of my friends deliberately pass one kinema where a charge is made, and go on to a more distant theatre where parking is free. Knowing them as I do, it is fairly certain that they tip the car-park attendant as much, or more, than the usual fee charged.

The public resent kinema car-park charges, mainly because the trade itself originally provided free car-parking facilities. The real solution seems to be for the industry to reach an agreement that either all theatre parks are free or a universal charge is made.

SCMA President

IT is comforting to know that Louis Mannix is back on the job. For some time our society has seemed like a ship without a rudder and there never was a time when managers were more in need of Mannix's balanced judgment than now.

He is highly respected by both exhibitors and managers and a leader of whom the latter may well be proud. I appreciate his friendship, which has been an inspiration to me in conducting this feature. We don't always agree, far from it, but I know that any criticism coming from Louis is honest and without fear or favour. In fact, some of the criticisms forwarded to my editor have been biting, but they haven't altered my respect or affection for him.

Lessons in Films

THE suggestion, originating in Bermondsey, that films can create a love of books in schoolchildren, is one of the most valuable contributions to our "Better Business" campaign.

I don't know whether the suggestion was put forward by someone in the industry or by an official at the town hall, but that is not of much consequence. The scheme, which is being run in conjunction with the libraries and the schools, is one that should be encouraged in every possible area. Local schoolchildren are taught to read the books on which forthcoming films are based and to see the films in conjunction with their school work. There are many possibilities in this scheme; too many in fact to enumerate here.

Working Plan

NOT so long ago I called on a London kinema to see the manager and found four men—half his complement of staff—on duty in the vestibule. The time was 9.30 p.m., well after the last film had started, and on inquiry I found that this state of affairs was quite a common occurrence, as a result of the way the manager had worked out the staff duty schedule.

The manager, I should imagine, was one of those who try to be regimental and run their theatres to plan. In my opinion it is the worst possible way to run a business like a kinema. Get your men on duty when you need them for some purpose other than ornament—cleaning preferred. They themselves prefer that to lounging about when no customers are about.

Alternatively, if you find you have more staff than is needed on duty at the end of the show, then send the superfluous ones home. It's a gesture that's always appreciated—and it costs you nothing.

Projected Publicity

MANY years ago, when in Newcastle, I was very much impressed by the advertising slides I saw screened by rear projection in a window at the top end of Grainger Street.

I have neither seen or heard of a similar project until a report came in from W. Bush, of the Empire, Highgate, London. He has persuaded a tailor friend of his to fix up a projector and a 4-ft. screen in his main window, and to show slides from dusk, changes being made at five-minute intervals. They include stock "Let's Go to the Pictures" slides, and competitive kinemas have been invited to join in the scheme.

The Highgate group intends to maintain this scheme as a permanent advertising medium, and I strongly advise managers in other areas to try to do likewise.

Complete Exhibition

MORE by good luck than good management, I would say, A. Clark, assistant manager of the Tredegar Hall, Newport, put on one of the best and most comprehensive old-time equipment exhibitions I've read about for some time.

It started off when he and the "chief" unearthed the theatre's 1915 projector and decided to exhibit it in the lounge; it was found to be in good working order. Just before the date of exhibition a store of Tredegar Hall 1915 bills were found in another dark corner—the date the machine first came into use.

These were dusted and mounted on cardboard together with quads for the "Better Business" shorts and other bills of the present day.

The display won a picture and 11 inches of editorial in the widely read *South Wales Echo*. A. Clark says: "I am positive that this visual proof of the many achievements that have been made, and are still being made, in the kinema industry capture and hold the patrons' interest in their kinema far more than any amount of oral or written argument." He's probably right.

Medical Check-up

THIS is one of those businesses where a zealous worker is tempted to treat illness with a certain amount of contempt. After all, the manager *can* stay in the office and direct the business from the comfort of his chair; the assistant is always happy to carry on, working the house and doing the running about.

Speaking, not without experience, I advise you very strongly to have a check-up by your doctor on the first symptom of illness. Nine times out of ten there is nothing that a bottle of medicine prescribed by the doctor won't put right. The hit or miss visit to a chemist and purchase of a bottle that cures a cough or a bad stomach or a headache is no substitute for medical advice.

I have had many letters from managers in the last few weeks telling me about their experiences in times of illness, and they all agree on one point, that their period off duty was increased because they waited too long before doing something about a slight indisposition.

Toilets

A PATRON has written to me complaining that the toilets in his local kinema are always filthy, and despite innumerable complaints nothing is ever done about it.

This is a very serious allegation which I have passed on to the owner, because we just cannot afford to be accused of unhygienic conditions in our kinemas at this particular time.

The maintenance of a high standard of cleanliness is essential but sometimes difficult to achieve if we are afflicted with inconsiderate patrons, and it is financially impracticable for kinemas to employ permanent toilet attendants.

It may, however, be advisable to put up notices to try and persuade patrons to be more considerate and to give a little publicity to the steps we do take to keep our kinemas in as hygienic a condition as possible.

Local Advertising

FROM several areas come reports of direct action by exhibitors where it is considered that the local Press is not giving kinemas a fair deal.

We must remember that in the first place we are big buyers of advertising space and, secondly, and more important still, the publication of programmes at local kinemas is an editorial service to the newspaper's readers. If you do decide to take direct action, the Eastbourne procedure in which advertisements were cancelled entirely is recommended.

A Text Book

FROM time to time readers have asked me where they can get hold of copies of the "Complete Kinemanager," now out of print.

R. MacKenzie, of 8a, The Parade, Burgh Heath, Surrey, writes to say that he has a spare copy that he is willing to dispose of, so if anybody is interested perhaps they would like to get in touch with him direct.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Everyone Must Pull Their Weight

"IS too much exploitation being done by too few people for too many films?" This is the question asked by an experienced manager, one who has a reputation as a top-rate showman. The answer, without doubt, is yes.

In his letter this manager summarises all that most of us know is quite true. There is no doubt that the circuits are well and truly behind the "Better Business" campaign and showmanship in every form. Non-co-operative independents and smaller circuits who do not try to pull their weight benefit from the general part of the publicity emanating from the major chains, but that is neither fair nor will it be to our ultimate advantage.

The independent who leaves it to the big release house down the road to get on with the publicising of the films which he will play on subsequent run will miss the boat altogether, and patrons will eventually discount his theatre as a place of amusement.

"Too few people" is unhappily true, and a rebuke to the industry. I read through many campaigns every week and I can think of a hundred managers who never send in a bad campaign and never fail to do something beneficial to their theatres. Among them are such showmen as Smith, Porter, Minde, Bowden, Hurry, Foster, Honeyman, Todd and Rodgers.

The publicity that these fellows create will never tire the kinema patron. It never tires me; I always read with pleasure and interest the campaigns that come from managers of their calibre and reputation.

At this time we can with advantage redistribute our publicity. By this I do not imply relaxation on the part of those who are doing more than their share, but rather additional effort by the many who still sit back, are always ready and eager to criticise the efforts of a colleague, but who are not disposed to take any action themselves. We want their help and we want their weekly publicity schemes superimposed on the pattern of the usual kinema publicity in the district so that there should be no thin spots and no areas where people are not told about what's going on inside the four walls behind the neon lights.

Finally, the problem of how many films to exploit will always be with us, and while I agree that to produce a full-size campaign for every film is bad, not only every programme, but each item in every programme should in some way or another be publicised, if only by specialised advertising. It is through specialised advertising, with a restricted approach to people likely to be interested in a particular subject, that we are most likely to win more converts to the picture-going habit.

This seasonal display for MR. MUSIC (Paramount) was part of the campaign carried out by trainees at the CMA's School of Management at the Gaumont, Finchley

STAR SELECTIONS

A Review of the Week's Most Outstanding Campaigns

G. HURT'S entry for "Mr. Mnsic" at the Gaumont, Finchley, has been arranged, he says, by the first dozen of the CMA School's trainees. This makes it an historic occasion and it is a privilege to record a credit—the first of its kind in the history of the industry in this or any other country—for the CMA School of Cinema Management, Finchley, London.

After careful discussion it was decided to concentrate on a front-of-house display, a procedure that would be entirely wrong in most situations, but which is ideal in Finchley.

This kinema is on an island site served by a number of bus routes. I should imagine that 75 per cent. of all potential customers pass the house every week as well as tens of thousands of chance patrons.

The display takes the form of a huge split Christmas cracker with the head of Bing Crosby in the centre, and headed by a streamer "Our Xmas Treat To You." Cut-out notes are sprinkled over the facia.

The campaign report is recorded in a well-produced book. Beautifully typed, artistically laid out, with real pen drawings it could tell the judges a lot more about the type and sizes of the publicity material used. It leaves a couple of photographs to tell the story.

I await with interest the next campaign and hope that they will get further out into the borough next time.

Inter-Departmental

THE confectionery department of CMA supplied 10,000 confectionery bags to help F. Pearman with his campaign for "The Jackpot" at Odeon, Balham. He had these over-stamped and issued through six of the largest Balham confectioners. This form of reciprocity by the sales department of any circuit will be appreciated by all managers who can get away with it.

A nearby pub ran a darts "Jackpot." Any player who threw three darts either in a double or the bull's eye was offered half a bottle of Scotch; three were won.

A bookmaker attached typewritten notices about the film to his local statements, and the now familiar "Mrs. Smith" personal letters were sent to 100 of Balham's Mrs. Smiths.

This straightforward campaign, utilising the more colourful angles for "The Jackpot," is economical and particularly attractive for an area like Balham.

Tip from Billings

D. McPHAIL, manager of the Pavilion, Porthcawl, makes a particular point of being most careful about the editorial copy he sends out to the local Press.

He not only studies the campaign book but reads "Josh" Billings' reviews on films very carefully as well. He also notes the views of national film critics. From the information he acquires he writes up a paragraph stressing the points about the picture that are most likely to appeal to his particular area. The result is that he gets the fullest possible benefit from his local Press editorial.

It is a common custom for managers to cut out a few ready-made reviews from the campaign books, send one to each newspaper and hope for the best. In these days of shortage of space this is a wasteful, unproductive method which cannot possibly get adequate returns.

For "Cage of Gold" he conducted a direct mail campaign through Women's Associations in an effort to secure advance bookings for special parties.

Tie-ups were arranged with displays of "golden" merchandise in grocer's windows and a "Toast to Jean Simmons" in the windows of licensed grocers.

In conjunction with W. Donkin, of the Hamilton Odeon, arrangements were made for half a dozen displays in the grounds of the Calder Park Zoo at Broom House.

A picture submitted shows a poster with an apt slogan on a bear cage. I cannot imagine a better site for a DO than on the bars of a cage in any zoo.

Saying it with Flour

LILY WATT, of the Odeon, Coatbridge, nearly gets into top place this week with her campaign for "The White Tower."

First, she claims to have discovered a new and appropriate tie-up for this film in "Lofty Peak," a Scottish Wholesale Co-operative Society packet flour. The illustration on the packet, a snow-crowned mountain, was just made for the film, and who could imagine any co-op. manager resisting the blandishments of Lily Watt, out on the trail of a major tie-up!

She finished up with 26 window displays arranged free of charge by the Coatbridge co-op.—and get this quite clear, they were *full* windows. She has a number of other varied window displays arranged in addition to this wholesale order.

Glad to have you back among us, Miss Watt. Your publicity always interests us.

The Printer Pays

IT is indeed an achievement to get a printer to provide handbills free of charge as well as supplying £7 10s. worth of prizes in return for the customary credit. E. Campbell, Regal, Hull, deserves an extra special credit for this accomplishment as part of his campaign for "Portrait of Clare."

It was a painting competition, the portrait outline being silk-

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

L. E. BENJAMIN, Odeon, Hendon.
A. H. W. CHENERY, Gaumont, Chelsea.
H. CLAYTON-NUTT, Broadway, Eccles.
S. FORDHAM ELLIS, Forum, Ealing.
J. EVANS, Picture House, Harborne.
R. L. FURNESS, A/M, New Victoria, Preston.
J. KERR, A/M., Waverley, Shawlands, Glasgow.
F. W. KIRKHAM, Picture House, Old Trafford, Manchester.
E. LAWLER, Ritz, Chatham.
H. MALPAS, A/M., Gaumont, Chester.
J. OPENSHAW, Regent, Old Swan, Liverpool.
B. E. RAINS, Cavendish, Nottingham.
R. RAISTRICK, Odeon, Crewe.
W. L. ROSE, Odeon, Gillingham.
MAURICE SAXTON, Odeon, Farncombe.
G. H. SHEPHEARD, A/M, Gaumont, Leicester.
J. D. SIMPSON, Gaumont, Bromley.
W. G. THOMAS, Capitol, Cardiff.
A. T. WARD, Odeon, Newport, I.O.W.
C. S. WATSON, Majestic, Benwell, Newcastle-on-Tyne.

This bold foyer display shows that Francis Minde, manager of the Gaumont, Eltham Hill, and the "Kine's," Champion Showman, is giving splendid support to the industry's "Better Business" campaign. He effectively links the trade's slogan with forthcoming programmes

Actor George Sims, once understudy to Edmund Gwenn, took part in E. A. Gislingham's foyer stunt for MISTER 880 (20th-Fox), Gaumont, Cheltenham. Using a hand press, Sims pretended to print the renters' "dollar bill" throw-aways and handed them out to patrons

screened by the co-operating firm, and there were 261 entries. Again, this substantial total proves that simple competitions produce the best results.

As the idea came from the assistant manager, P. Vincenti, I think it is only fair that he should get the credit for this mention.

Dual Campaign

PETER BLAND'S campaigns for "Bicycle Thieves" and "The Outriders" in a split week at the Odeon, Chichester, have some interesting points, so we'll allot one of our precious paragraphs for both.

With police co-operation, he put out sticky labels—a warning against bicycle thieves, as well as telling the public that the film was at the Odeon, a most valuable association. Another idea was to reproduce in the streets a scene from the film where a small boy, Bruno, sits on the pavement in despair at not having located his father's bike. The scene was re-enacted by a small boy of eight, and even if necessary permissions were obtained I don't think it is good publicity. We are bound to get into trouble if we persist in using youngsters for publicity stunts.

For "The Outlaw" during the latter half of the week, a full-size cut-out of a cow was placed on show at the cattle market.

All the Press editorial that week came from a public debate on the "Let's Go to the Pictures" slogan. A panel of five experts answered questions, with Bland, top of the bill, speaking on "My Job." This is a grand idea so long as the manager is accustomed to public speaking and assuming that the experts know what they are talking about.

Big Christmas Effort

E. (JOHNNY) JOHNSON, of Associated Tower Cinemas, gives some impressive figures of the toys and money collected by that active group of Yorkshire kinemas.

"In the Leeds area, we co-operated with the *Yorkshire Evening Post* Toy Appeal and raised the sum of £92 and nearly 1,200 toys. The managers who worked so hard for this effort were: R. Parrott, The Tower; V. L. Winterburn, The Carlton; H. N. Pearson, The Pavilion, Stanningley; D. G. Thackrah, The Headingley Picture House; J. E. Wood, The Crescent; S. Jackson and G. Homer, The Capitol, Meanwood.

"At Ripon, T. C. Wright and C. A. Mallinson, of the Palladium and the Opera House, got together and decided to collect toys for the three Doctor Barnardo Homes that are situated around Ripon. They received excellent response from their patrons, resulting in over 600 new toys. Local traders co-operated splendidly—some giving Christmas trees, others the electric lamps, another the cards for printing the announcements, etc. The Mayor gave his support and appeared on the stage at two successive children's matinées appealing for toys and, on Saturday, December 23, there was the ceremony of receiving the toys, with Mr. Wright as Father Christmas, and a local girls' choir rendering Christmas carols from the stage of the Opera House. It really was a magnificent effort and the good will created incalculable."

Johnny is stepping up publicity on this circuit since he joined it from CMA and it is an open secret that they are out to achieve big things in the publicity field this spring. Good luck to them and any others who have spectacular objectives.

Donkey Serenade

"BIGGER and better street parades" is the motto of S. Murdoch, manager of the Corona, Liverpool, the city where street parades really are top of the bill.

For "Cage of Gold" he arranged for six donkeys, each one carrying a quad a side, to be paraded through the city.

A dozen churches which run mothers' meetings and similar organisations were circularised with a view to organising parties to see the film. Murdoch is quite satisfied with a slow start when there were only 61 paid admissions. He believes that 20 per cent. of these will become patrons, and if he's right then it assuredly is a valuable effort.

There was the inevitable cage in the theatre vestibule the week before and Golden Shred marmalade was an adequate excuse for a big-scale grocery tie-up.

Conductors Direct

A. GENT arranged for Liverpool conductors on buses and tramcars to call out "Alight here for the Hippodrome and 'Sunset Boulevard'" as they stopped at the theatre. This was not officially backed by the local transport authority, but it was none the less valuable in consequence.

Gent was also able to stencil "Sunset Boulevard," with a directional arrow pointing in the direction of the theatre on "blitzed" buildings.

For no apparent reason except to attract business, which it obviously did, a carol recital was given on the stage by a famous local boys' choir.

The Fun of the Fair

F. THURMAN had a novel display for "Winchester '73" at the Grand, Nottingham.

A miniature shooting gallery was set up in the vestibule. Constructed from old timber, it comprised an electrically driven target, using a gramophone motor for motive power, and cut-out heads of James Stewart as targets. By using ping-pong balls suspended by wire, an illusion of target balls on sprays of water was created.

The caption on the front of the stall read: "All the fun of the fair, but bring your own 'Winchester '73.'" Only small boys using snowballs got any target pratice.

I like the idea but fear the frustration. People don't like to be thwarted and this might have had such an effect on some. Perhaps licensing authorities in some areas might be persuaded to allow the limited use of miniature rifles.

Full House

ACCORDIONS are not my cup of tea, so the appearance of 25 of them on the stage of the Prince of Wales, Lewisham, is not an event that I would have gone out of my way to attend.

Nevertheless, to get a personal appearance of a winning accordion club from the All British Championship is a jolly good piece of publicity and it was achieved by L. C. Barber, the manager. This was the band's first appearance after its big success and was arranged in connection with "The Sands of Iwo Jima." There is no evidence of how the tie-up was achieved, but that does not matter so much in an instance like this. Four local papers gave it editorial mention.

On the Boulevards

NOTTINGHAM is a city of boulevards, so part of L. Wilkinson's campaign for "Sunset Boulevard" was pre-determined. Teaser circulars were delivered in each of the city's big boulevards.

The circulars, a copy of which has been supplied, were addressed, on the outside, to "The Occupier." They look quite official, something like an election communication and refer to "Sunset Boulevard" as an additional Boulevard for Nottingham—a neat twist.

The "Return of a Star" telescope gag was worked. Members of the public where invited to look through a telescope at "The Return of a Star" and they saw the caption 600 yards away on a private gable end. Most managers using the idea have located the picture or caption on the actual telescope. This new version very much enhances the value of the publicity, by being actual, instead of a trick.

"Magnet" Broadcast

C. DRACOTT of the Odeon, Manchester, is justly proud of the broadcast arranged for "The Magnet." He claims that a synopsis of the film in "Going to the Movies" radio series was entirely inspired by the theatre. If this is so it is a very excellent solo effort giving valuable publicity to many theatres other than the Odeon, Manchester.

A parade of five outsize magnets dragged along by five small boys with tins, kettles, frying pans attached and captioned: "Pick Up 'The Magnet' for best in entertainment, Odeon All Week," attracted attention in Manchester's busiest places. This parade, in my opinion, is not up to the usual standard of the Odeon, Manchester's, publicity.

Interesting Exhibits

R. BAKER was fortunate in securing interesting exhibits for his foyer display to advertise "Mister 880," at the Gaumont, Hanley.

On one side was a display of genuine currency notes displayed under plate glass while on the other side was an exhibition of forged bank notes loaned by a police officer.

He worked up an intriguing window display in an optician's by directing a large magnifying glass on one of the throwaway "dollar bills." An appropriate card neatly tied up the magnifying lens with the film. Perhaps some other managers would like to adopt this simple idea when they run the picture.

Sowing the Seed

A. L. PAREEZER'S campaign for "The Woman in Question" finds its way into the "Star Selections" because of his neat idea of labelling packets of parrot seed with the words: "Sold to 'The Woman in Question,' c/o The Odeon, Bognor Regis." He has an excellent idea that may be adapted in several different ways.

In all his campaigns he emphasised the necessity of seeing the film from the beginning. This is a safe, practical, and sensible way of advertising showing times—a procedure that should never be omitted.

A Winner

AMONG the many excellent campaigns submitted for "The Sands of Iwo Jima," the front of house dressing arranged by A. Barker of the Lido, Golders Green, attracts attention with, what I believe, is the first display of its kind for this picture.

It consists of a cut-out greyhound racing towards a cut-out winning post on the corner. The canopy lettering reads: "A Cert Winner For You This Week."

Treasure Hunt

FORDHAM ELLIS lined up ten window displays for the same film at the Forum, Ealing, in connection with a window-spotting competition.

Shoppers were asked to locate small envelopes of sand displayed in each of these windows. Similar envelopes were given out in the main streets by usherettes.

The Showman

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Fancy Pants: E. Walker, Empire, Hanley; H. Hargreaves, Regal, Lichfield.

Under My Skin: A. Ellison, A/M, Claremont, Manchester.

Night and the City: W. Wood, Majestic, Chester.

Home Hobbies Exhibition: A. Crisp, Haymarket, Norwich; T. Garbett, A/M, Odeon, Hove.

All Quiet on the Western Front: H. Bentley, R/M, Empire, Darlington; E. Ledger, Elite, Nottingham; F. Brissenden, King's Hall, Dover; F. Tubb, Queen's, Cardiff; T. Byrne, Palace, Banbury; E. Bigny, A/M, Regal, Great Yarmouth; P. Bland, Odeon, Chichester; G. Bernard, Carlton, Norwich; F. Richmond, Odeon, Colwyn Bay

Assignment in China: Miss M. Tucker, Mechanics' Hall, Nottingham.

Free for All: B. Canfield, George, Kilmarnock.

Retour A La Vie: G. Bush, Tivoli, Cambridge.

Holy Year: J. James, A/M, Regal, Trowbridge.

Hollywood Canteen: T. Moran, Victory, Walton; G. Barry, Coliseum, Walton.

The Cure for Love: J. Evans, Broadway, Allenton.

Sundown: S. Hobart, Trocette, Bermondsey.

Wabash Avenue: C. Conway, Odeon, Dunstall.

Twelve o'Clock High: M. Castledine, Majestic, Retford.

Shadow of the Eagle: P. Cargill, A/M, Gaumont, Falkirk; Manager, Gaumont, Manchester; G. Skinner, A/M, Gaumont, Halifax; H. Stobo, Gaumont, Kirkcaldy; J. Evans, Picture House, Harborne.

Ellen: V. Burns, Empire, Clydebank; R. Wroe-Johnson, Odeon, Winchester.

A Life of Her Own: P. Farmer, Odeon, West Wickham; G. Prewin, Gaumont, Rochester.

The Happiest Days of Your Life: G. Thompson, Astra, RAF, Wyton.

Abbott and Costello in the Foreign Legion: D. Daniell, Odeon, Ramsgate; C. Brodie, Regal, Barrow-in-Furness.

Wagonmaster: E. Ledger, Elite, Nottingham.

The Furies: D. Day, Picture House, York.

Over the Garden Wall: J Hindle, Palace, Rochdale.

Black Magic: J. Russell, Odeon, Dundee; J. Lake, Savoy, Luton; J. Dye, Empire, Dundee.

Girl of the Year: P. Devine, Ritz, Luton; E. Hurry, Regal, Edmonton.

Story of the Pope: L. Hughes, A/M, Gainsborough, Bootle.

No Sad Songs for Me: C. Greenwood, Odeon, Radcliffe.

Marx Brothers Go West: J. Woodward, Astra, RAF, Melksham.

Her Favourite Husband—The Glass Mountain: G. Frewin, Gaumont, Rochester; F. Burton, Gaumont, Alloa; J. Crombie, Gaumont, Dundee; G. Masters, Playhouse, Guildford; A. Whittamore, A/M, King's Hall, Dover; P. Woodley, A/M, Vaudeville, Reading; J. Evans, Picture House, Harborne.

Destination Moon: H. Stobo, Gaumont, Kirkcaldy; H. Brookes, Odeon, St. Austell; T. Thomas, A/M, Coliseum, Burslem; A. Kembery, Savoy, Uxbridge; H. Shatwell, Gaumont, Grimsby; J. Evans, Picture House, Harborne.

Waterfront: B. Honeychurch, A/M, Empire, Neath.

Christmas Celebrations: L. Edwards, Ritz, Billericay; A. Crisp, Haymarket, Norwich; G. Pain, Gaumont, Glasgow; D. McGregor, New PH, Edinburgh.

Seven Days to Noon: C. Lloyd-Davies, Gaumont, Wolverhampton; R. Downes, Gaumont, Birkenhead; A. Carpenter, Gaumont, Barnstaple; A. Crisp, Haymarket, Norwich; W. Dunford, A/M, Alhambra, Darlington; L. Barrett, A/M, Odeon, Littlehampton; M. Tresize, Gaumont, Yeovil; P. Cargill, A/M, Gaumont, Falkirk; J. Saunders, Hippodrome, Colchester; H. Smith, R/M, Odeon, Marlow; H. Silander, Odeon, Henley-on-Thames; T. Phillips, Gaumont, Luton; R. Honeyman, Regent, Edinburgh; T. Garbett, A/M, Odeon, Hove.

Press Publicity: R. Fray, Regent, Hinckley.

The Capture—Manhunt: J. Campbell, Odeon, Shettleston.

No Way Out: R. Fray, Regent, Hinckley; S. Russell, A/M, Odeon, Bury; J. Ellis, Odeon, Chester; K. Lloyd, Odeon, Crosby, Liverpool; F. Richmond, Odeon, Colwyn Bay; E. Meadows, Odeon, Whalley Range.

The Woman in Question: C. Dawson, Odeon, Newport, Mon.; A. Street, Odeon, Newton Abbot; R. Honeyman, Regent, Edinburgh; D. Daniell, Odeon, Ramsgate; R. Horsley, A/M Odeon, South Shields; G. Lockyer, Odeon, Stafford.

The Magnet: J. Crompton, A/M, Empire, Aldershot; L. Wilkinson, Odeon, Nottingham; S. Robinson, Odeon, Torquay; J. Skinner, St. Andrew's Square PH, Edinburgh; J. Bee, Odeon, Worcester; J. Brown, New Victoria, Edinburgh; F. Pearman, Odeon, Balham.

The White Tower: E. Meadows, Odeon, Whalley Range; L. Crowther, Odeon, Accrington; P. Sykes, Odeon, Kingswood; S. Russell, A/M, Odeon, Bury; F. Baxter, Odeon, Chesterfield.

Mr. Magic: H. Court, Regent, Portsmouth.

Bitter Springs: A. Street, Odeon, Newton Abbot; G. Leopold, Ritz, Market Harborough.

Theatre Publicity: M. Saxton, Odeon, Farncombe; H. Roberts, AKC Happidrome, BAOR15; G. Pain, Gaumont, Glasgow; R. Mitchell, Gaumont, Chorlton-cum-Hardy; C. Conway, Odeon, Dunstall; D. Langley, A/M, Odeon, Horsham; A. Ward, Odeon, Newport, IOW; A. Davies, A/M, Gaumont, Chichester; L. Keene, Odeon, Reading.

Street Corner: J. McDonald, Rex, Riddrie.

Let's Dance: E. Carter, Odeon, Dagenham; J. Philcox, Odeon, Twickenham; L. Mepsted, Odeon, Colindale.

Woman on the Run: P. Farmer, Odeon, West Wickham; F. Gompertz, Regent, Brighton; J. Brown, New Victoria, Edinburgh; E. Mitchell, Majestic, Leeds; J. Garlick, Gaumont, Southport; C. Mills, Gaumont, New Cross.

One Touch of Venus: R. Brand, Ritz, Southend.

Panic in the Streets: D. Allison, Rio, Kirkcaldy.

Mister 880: A. Davids, Gaumont, Worcester; G. Morris, A/M, Ritz, Felixstowe; E. Moore, Odeon, Bury St. Edmunds; A. Burton, Gaumont, Halifax; D. Daniell, Odeon, Ramsgate; B. Symmons, Gaumont, Harrogate.

Caged: R. Brighton, Mayfair, Tooting.

Canadian Pacific: R. Burnett, Gaumont, Hull.

Devil's Doorway: W. Wilson, Capitol, Horsham.

The Jackpot: E. Gay, Odeon, Croydon; H. Horne, Odeon, Scarborough; L. Wilkinson, Odeon, Nottingham; J. Bee, Odeon, Worcester; C. Dracott, Odeon, Manchester.

The Milkman: P. Bland, Odeon, Chichester; R. Porter, Odeon, Harrogate; J. Hawke, Odeon, Ayr; R. Roberts, A/M, Odeon, Luton; J. Dye, Empire, Dundee; A. Wiggins, Odeon, Wallington.

Gun Crazy: E. Berry, A/M, Plaza, Plymouth.

My Blue Heaven: C. Tindall, Alexandra, Aldershot; H Robertson, Regal, West Norwood; M. Trezise, Gaumont, Yeovil.

The Broken Arrow: F. Moore, Arcade, Darlington.

Gone to Earth: T. Buttle, A/M, Ritz, Oxford; L. Malburn, A/M, Grand, Falmouth; K Owen, Regal, Purley.

Public Relations: G. Leopold, Ritz, Market Harborough; F Spencer, Regal, Wembley; C. Allison, Rex, Motherwell; N Dean, Ritz, Aldershot.

The Heiress: R. Felton, Odeon, Wolverhampton; E. Moore, Odeon, Bury St. Edmunds.

Cage of Gold: E. Williams, Scala, Ilfracombe; J. Saunders, Hippodrome, Colchester; G. Howes, Gaumont, Salisbury; A. Kembery, Savoy, Uxbridge; L. Tulley, Academy, Brighton.

A beautifully designed window display arranged by R. M. Campbell, Playhouse, Perth, for THE BLACK ROSE (20th-Fox), the result of a tie-up with a fashion shop

"Better Business" Short: R. Henderson, A/M, Trocadero, Leicester.

Frenchie—Katie Did It: F. Manning, R/M, Odeon, Islington; L. Wilkins, Odeon, Barking; W. Quest, Marlborough, Holloway; R. Lock, A/M, Odeon, Wealdstone.

The Gunfighter: W. Pryor, Odeon, Aberdeen; C. Drysdale, Capitol, Leith; R. Honeyman, Regent, Edinburgh.

Highway 13: P. Sykes, Odeon, Kingswood.

Look for the Silver Lining: L. Spurgin, Picture House, Erdington.

The Blue Lamp: T. Taylor, Brookfield, Poynton; G. Palmer, Empire, Walsall.

Sunset Boulevard: G. Bernard, Carlton, Norwich; D. Daniell, Odeon, Ramsgate; J. Potter, Odeon, Leicester; A. Hughes, Odeon, Coventry; R. Parry, A/M, Regent, Swindon; A. Savage, Friars, Canterbury.

Cairo Road: J. Dickson, Regal, Falkirk.

Bagdad: W. Greenwood, Electra, Watlington.

The Inspector General: K. Kelsall, Palladium, Oldham; J. Stewart, Picture Palace, Parkhead; A. Farrow, Picture House, Glasgow; J. Dickson, Regal, Falkirk; J. Laing, Ritz, Edinburgh.

Tarzan and the Slave Girl: E Ledger, Elite, Nottingham.

Arsenic and Old Lace: E Handford, Rex, Bedminster.

Nancy Goes to Rio: L. Chapman, Electric, Halifax.

The Wooden Horse: J. Gallacher, Playhouse, Galashiels; H. Morice, Grand, Banbury.

Theatre Anniversary Celebrations: V. Coombe, Savoy, Exeter.

Annie Get Your Gun: V Coombe, Savoy, Exeter.

Rocketship X-M: H. Kean, Queen's, Bayswater; H. Fieldhouse, Ritz, Birmingham; J. Laing, Ritz, Edinburgh; T. Richards, Regal, Old Kent Road; E. Anthony, Dominion, Harrow.

Follow Your Star Singing Contest: K. Gray, Castle, Merthyr Tydfil; J. Laing, Ritz, Edinburgh; E. Anthony, Dominion, Harrow; B. Clifford, Perrymount, Haywards Heath.

Two Flags West: G. Baker, Gaumont, Dagenham; A. Crawley, Picture House, Highbury.

Montana: A. Farrow, Picture House, Glasgow.

A Lady Takes a Chance: B. Morrison, A/M, Queen's, Cardiff.

One Sunday Afternoon: A. MacSween, A/M, Picture House, Glasgow; E. Handford, Rex, Bedminster.

The Dancing Years: R. Campbell, Playhouse, Perth.

State Secret: H. Hargreaves, Regal, Lichfield; H. Bentley, R/M, Empire, Darlington; H. Vahey, A/M, Savoy, St. Helens.

Odette: C. Revis, Ritz, Leeds; E. Walker, Empire, Hanley.

Mannequin Parade: D. Mackrell, Ritz, Huddersfield.

Sands of Iwo Jima: R. Gable, A/M, Regal, Old Kent Road; C. Evill, Majestic, South Woodford.

The Damned Don't Cry: J. Laing, Ritz, Edinburgh; P. Norman, R/M, Luxor, Eastbourne.

Stage Fright: J. Laing, Ritz, Edinburgh; N. Cox, Hippodrome, Middlesbrough.

The Daughter of Rosie O'Grady: R. Rowley, A/M, Savoy, Luton; C. Radford, Capitol, Hanley.

Fifty Years of British Boxing: D. Sullivan, Gaumont, Bournemouth.

My Daughter Joy: A. Street, Odeon, Newton Abbot.

Madeleine: S. Linton, Picture House, Lydney.

In a Lonely Place: Manager, Central, Kidderminster.

She Shall Have Murder—The Man on the Eiffel Tower: R. Roberts, A/M, Odeon, Luton.

Newsreel Publicity: G. Grandvoinet, A/M, Odeon, Newport, IOW.

"KINE"-MGM £500 CONTEST

Big Send-Off for "The Duchess of Idaho" at Crewe

R. RAISTRICK started his well-planned campaign for "Duchess of Idaho" at the Odeon, Crewe, with a "Potato Dance" competition in conjunction with the Astoria Ballroom. Throwaways giving equal credits to film, theatre and ballroom were widely distributed to announce the contest. The ballroom prepared ten quads and 20 DC posters, and these were posted in strategic locations. A 16-sheet poster was also displayed.

Gift tie-up cards were supplied to co-operating merchants on the theme "Gifts fit for a Duchess." Good coverage was also obtained through a tie-up with the largest vegetable wholesaler in the area. Banners were affixed to the sides of three delivery lorries.

Mine host of a popular hotel co-operated by creating and publicising a "Sun Valley Cocktail." Labels printed with the admonition not to miss the film were attached to all articles left in the cloakroom by theatre patrons prior to playdate and a reserved table laid for one person in the Civic Restaurant bore a card saying "Reserved for the 'Duchess of Idaho,'" etc.

Arrangements were made with welfare officers of four large works to broadcast three times daily over the P.A system full details of film, stars, time of showing, etc. It is estimated that at least 10,000 potential patrons were reached in this manner.

Personal letters were sent by Mr. Raistrick to all dancing schools, offering to reserve blocks of seats for students.

Two excellent window tie-ups with music shops completed a top-notch campaign.

Manchester Model

TO PUT over "A Life of Her Own" at the Gaumont, Manchester, T. B. Wilkins, with assistant manager J. H. Grundy and house manager A. C. Wiseman, arranged a three-way tie-up with the Ritz Ballroom and the Clayton Academy for Models to find the "Ace" model of the North.

Two weeks prior to the event a foyer standee display was erected (with a twin in the ballroom entrance); slides were shown at every performance, and the Academy produced DC showcards announcing the contest. Twelve finalists were selected and took part in a fashion show before a panel of prominent judges.

Another major tie-up was made with Lewis's department store, and this concentrated on fashions and hair styles. Tie-up stills and credit cards were generously used throughout the store.

A specially prepared throwaway embodying a contest for the best love story submitted, was distributed from theatre and in local factories.

"A Life of Your Own" in the Services" was the theme of a window tie-up with the WAAC recruiting drive. A further tie-up with a local theatrical photographer featured a cut-out of Lana Turner as No. 1 cover girl and model surrounded by shots of local glamour girls.

"Duchess" Fashions

A MAJOR fashion tie-up with his screening of "Duchess of Idaho" at the Odeon, Stourbridge, was suggested to manager D. H. Pass, when a large Birmingham gown shop opened a new branch in his city.

Accordingly, he contacted the principals of the firm, who readily agreed to his scheme for a fashion contest. A model was photographed wearing nine different coats, dresses and evening gowns and contestants were required to pick the model most likely, in the judge's opinion, to prove most popular in the 1950-51 season. Prizes totalling £25 were offered by the co-operative shop.

Some 10,000 11 in. by 15 in. entry forms were printed on fine art paper headed "'Duchess of Idaho' Week" and distributed through the theatre and shop.

Nine garments illustrated were beautifully displayed in the foyer with blow-ups of the stars and a coloured cut-out of Esther Williams. In front of the display a table was placed, together with a box for completed entry forms.

To complete the tie-up, the gown shop devoted the entire main window to the scheme with blow-ups of the stars, DC's and coloured stills, together with full contest details.

Jane Powell Contest

TO INTRODUCE "Nancy Goes to Rio," S. V. Murdoch, of the Corona, Crosby, Liverpool, arranged a "Jane Powell" singing contest at a local ballroom, where for two weeks prior to the event a 10-ft. banner with details and film credits was in position over the bandstand. There were over 100 entrants

For the second film in the bill, "Right Cross," Mr. Murdoch was able to secure the services of those well-known ex-champion boxers Nel Tarleton and Ernie Roderick for personal appearances on the stage on three consecutive nights before playdate.

A window tie-up of great interest to all sports fans was made with a sports outfitter. It featured pictures of all the old-time boxing champions with a good selection of film stills and credits

Composite Page

K. J. GRAY, of the Odeon, Merthyr Tydfil, worked hard to secure a composite page for "Father of the Bride" in the *Merthyr Express*, a paper enjoying a large circulation.

A major tie-up with a manufacturer of gas cookers and appliances included a contest for which valuable prizes were offered by the manufacturer. Two very excellent tie-up displays were arranged in the company's showrooms.

Another good window tie-up was secured with a leading cake and confectionery maker, who exhibited a magnificent three-tier wedding cake surrounded by smaller festive season cakes and garnished with film publicity material.

The scheme was rounded off with a foyer display tie-up with a fashion house, male and female figures dressed to represent the "Father" and the "Bride" being surrounded by stills and film credits.

Doll Parade

A NOVEL "Duchess of Idaho" doll parade was announced by L. W. Graves to create interest in that film at the Odeon, Lowestoft.

A large number of entries were received and the judging attracted crowds to the theatre on Monday of playdate. The best entry, an enormous life-like doll, won cash prizes for its owner and it was driven daily through the locality in a pony and trap, carrying film publicity material. It was exhibited daily in front of the house.

Town's Welcome

A NEW exploitation angle for "On the Town" was used by L. Lovell, Regal, Kirkcaldy.

He utilised the idea of giving a material welcome to the local baby born on or nearest to the opening day of screening. Contacting 20 tradesmen in town, he collected all manner of suitable gifts to the value of more than £20. Four of the merchants also co-operated with window displays featuring their particular gift, together with stills from the film and tie-up cards.

The ultimate winner, born on Monday evening of playdate, was visited by Mr. Lovell on the following Thursday, where he made the presentation to the delighted parents.

Here's a novelty from A. W. Carpenter, Gaumont, Barnstaple. The streamers for DUCHESS OF IDAHO (MGM) were attached to the risers of kerbstones at busiest pedestrian crossings. Watch the weather when trying a stunt like this

These are in the Running . . .

OTHER entries have been received as follows:—

"Father of the Bride": D. Hughes, A/M, Regal, Cheltenham; S. Winterson, Haymarket, Newcastle; L. Berry, Ritz, Keighley.

"East Side, West Side": E. Bailey, Rota, Denton.

"Scene of the Crime": R. Poskitt, Astra, Catterick.

"Nancy Goes to Rio."—H. Wallis-Culpeck, Odeon, Brierley Hill; H. Burder, Odeon, Hereford; D. McPhail, Pavilion, Motherwell; J. Dye, Empire, Dundee; L. W. Graves, Odeon, Lowestoft; J. A. Merrill, Magnet, Wavertree, Liverpool; F. G. Burton, Gaumont, Alloa; A. D. Pavey, Odeon, Herne Bay; H. Malpas, A/M, Gaumont, Chester; R. G. Mason, Gaumont, Sheffield; E. L. Moore, Odeon, Bury St. Edmunds; L. E. Tulley, Academy, Brighton; R. W. Clark, Gaumont, Redditch.

"A Life of Her Own."—J. Dimsdale, Queen's, Newcastle; G. R. D. Dixon, Gaumont, Newcastle; G. J. Pain, Gaumont, Glasgow; G. J. Baker, Gaumont, Dagenham; P. J. Mills, Gaumont, Liverpool; J. Wilson, Gaumont, Cricklewood; P. Francis, A/M, Gaumont, Finchley; A. La Haye, Gaumont, Walham Green; C. A. Wills, Gaumont, New Cross.

"If You Feel Like Singing."—I. D. MacAlister, Princess, Blackpool.

"Luxury Liner."—E. H. Walker, Empire, Hanley.

"Asphalt Jungle."—G. C. Dilley, Ritz, Edgware; D. A. C. Ewin, Regal, Torquay; A. Lowrie, Ritz, Hastings.

"Miniver Story."—S. K. Pascoe-Williams, Ritz, Woking; S. Luton, Savoy, Enfield; P. G. Foster, Ritz, Barnsley; R. Brighton, Plaza, Catford; P. Dryhurst, A/M, Savoy, Croydon; R. Helley, Regal, Bridlington; L. Coles, Coronation, Manor Park; W. J. Conolly, Ritz, Cleethorpes.

"East Side, West Side."—J. H. Moulding, Gaiety, Leeds.

"On an Island With You."—W. T. Shaxted, Coliseum, Burslem.

"On the Town."—Miss A. K. Fraser, A/M, Regal, Coatbridge; Miss M. Bill, A/M, Pavilion, Sutton Coldfield; W. Dodds, County, Warwick; P. J. Bland, Odeon, Chichester; J. W. Williams, New Coliseum, Whitley Bay.

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SECOND Operator required; W.E. Westar / Monarchs. — Apply, Plaza Cinema, Oxted, Surrey.

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SITUATIONS WANTED

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MANAGER, age 35, seeks engagement; sole control or to instructions; first-class references; bonded; moderate salary.—Particulars from P., Box 364, Kinematograph Weekly.

MANAGER requires position in good-class small hall; eight years' experience; good references; vacant now.—Q., Box 365, Kinematograph Weekly.

KEEN, progressive, versatile type with experience of accounting, administration and some technical knowledge of films seeks post of this nature; excellent references.—N., Box 362, Kinematograph Weekly.

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A few shillings spent on a classified advertisement in the "*Sub-Standard Film*" will pay handsome dividends. *Send your "Smalls" today to Advertisement Manager, "Kinematograph Weekly," 96, Long Acre, London, W.C.2.*

Anglo-Amalgamated to Show First British Feature

ANNIVERSARY of the formation of Anglo Amalgamated Film Distributors is marked by the announcement by Stuart Levy of the company's first full-length British feature, "Assassin for Hire," which will be trade shown early in February.

Made at Merton Park, the film is described as a high-powered modern action thriller with a Soho background. Sydney Tafler and Ronald Howard are starred.

Written by Rex Rienits, produced by Julian Wintle and directed by Michael McCarthy, "Assassin for Hire" is the first of a series of British pictures planned by Amalgamated.

Nat Cohen who, with Jack Phillips and Mr. Levy, is an executive of the company, is flying to New York and Hollywood to complete negotiations for the acquisition of important Hollywood product and also to arrange for a joint Anglo-American production in England in July.

Trade's Tribute to Humphrey Jennings

Sunday evening's "Tribute to Humphrey Jennings" at the Scala Theatre, London, was undoubtedly a success from both the artistic and the monetary point of view. The entertainment provided first-class examples of the work achieved by Jennings in the documentary field.

"Words for Battle" (1941), "Fires Were Started" (1943), "Listen to Britain" (1941) and "Family Portrait" (1950) were the films chosen, and during the interval Jacques Brunius, French film actor and documentary producer at present with the BBC, and Jack Beddington (war-time chief of the M of I) spoke in appreciation of Jenning's work and of the man himself.

Denis Forman, as chairman of the Memorial Fund, said the costs for that London performance, thanks to the generosity of many and particularly of one—Ian Dalrymple—had been precisely nil. Everything received had gone to the fund, which had then reached £939 13s. 6d. He appealed for further donations so that the target they set themselves, i.e., £1,000, might be reached.

Up to the time of going to press the figure reached is £1,021 6s. 2d. but there is still more coming in.

Cathedral to Get Grant from S.O Levy

Bolton Corporation Watch Committee has agreed to make a contribution towards an appeal for £100,000 on behalf of the Manchester Cathedral Restoration Fund when the next distribution takes place of moneys from the payments received in connection with the Sunday opening of kinemas.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., Jan. 15	10.30	Studio One ...	Cenerentola (Cinderella); Triptych (Short)	Archway ...	Lori Randi ...	U
Tues., ,, 16	10.30	GB Large Theatre	Battle of Powder River	GFD	Van Heflin ...	—
,, ,, 16	2.30	Cameo-Polytechnic	La Vie Commence Demain (Life Begins To-Morrow)	Blue Ribbon	Jean-Pierre Aumont	X
Wed., ,, 17	10.30	GB LargeTheatre	Blackmailed	GFD	Mai Zetterling ...	—
Thur., ,, 18	2.30	Hammer Theatre	Outlaw Country	Falcon ...	Lash La Rue ...	—
Fri., ,, 19	10.45	Hammer Theatre	Rimfire	Exclusive ...	James Millican ...	—
,, ,, 19	1.15	La Continentale	Girls Behind Bars; Ignace ...	Blue Ribbon	Gabriele Hessmann	—
BIRMINGHAM.						
Tues., Jan. 16	10.30	Scala	The Man in the Iron Mask (Reissue)	ABFD ...	Louis Hayward ...	A
,, ,, 16	10.30	West End ...	I Shall Return	20th Fox ...	Tyrone Power ...	U
Wed., ,, 17	10.30	West End ...	The Adventurers	GFD	Jack Hawkins ...	A
Fri., ,, 19	10.30	West End ...	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
CARDIFF.						
Tues., Jan. 16	10.30	Olympia ...	Take Me to Paris	ABFD ...	Albert Modley ...	U
,, ,, 16	10.30	Odeon	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
,, ,, 16	10.45	Capitol ...	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.30	Olympia ...	Forgery	AB-Pathe ...	Don De Fore ...	A
Fri., ,, 19	10.45	Park Hall ...	Counterspy Meets Scotland Yard	Columbia ...	Howard St. John	U
,, ,, 19	10.45	Capitol	I'll Get By	20th-Fox	June Haver ...	U
GLASGOW.						
Tues., Jan. 16	11.00 & 2.30	Own Theatre	The Man Who Cheated Himself ...	20th-Fox ...	J. Lee Cobb ...	A
,, ,, 16	10.30	Regal	Forgery	AB-Pathe ...	Don De Fore ...	A
,, ,, 16	10.45	Green's Playhouse	Bandit General	International	Paulette Goddard	A
,, ,, 16	10.45	Gaumont ...	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.30	Playhouse ...	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
LEEDS.						
Tues., Jan. 16	10.30	Tatler	The Second Mate	ABFD ...	Gordon Harker	U
,, ,, 16	10.30	Odeon	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
,, ,, 16	10.30	Scala	I'll Get By	20th-Fox ...	June Haver ...	U
,, ,, 16	10.45	Tower	Bandit General	International	Paulette Goddard	A
,, ,, 16	10.45	Majestic ...	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.30	Tatler	Wherever She Goes	ABFD ...	Suzanne Parrett...	U
,, ,, 17	10.45	Tower	Counterspy Meets Scotland Yard	Columbia ...	Howard St. John	U
,, ,, 17	10.30	Ritz	Forgery	AB-Pathe ...	Don De Fore ...	A
Thur., ,, 18	10.30	Tower	The Man in the Iron Mask (Reissue)	ABFD ...	Louis Hayward ...	A
Fri., ,, 19	10.30	Tower	Take Me to Paris	ABFD ...	Albert Modley ...	U
LIVERPOOL.						
Tues., Jan. 16	10.45	Trocadero ...	The Man Who Cheated Himself ...	20th-Fox ...	J. Lee Cobb ...	A
,, ,, 16	10.30	Odeon	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.30	Odeon	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
,, ,, 17	10.30	Forum	Forgery	AB-Pathe ...	Don De Fore ...	A
MANCHESTER.						
Tues., Jan. 16	10.30	Gaumont ...	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
,, ,, 16	10.45	Oxford	Forgery	AB-Pathe ...	Don De Fore ...	A
,, ,, 16	10.45	Theatre Royal ...	Women from Headquarters ...	Republic ...	Virginia Huston	U
,, ,, 16	10.45	Odeon	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.45	Theatre Royal	The Second Mate	ABFD ...	Gordon Harker ...	U
Thur., ,, 18	10.45	Deansgate ...	Wherever She Goes	ABFD ...	Suzanne Parrett	U
,, ,, 18	10.45	Theatre Royal	Counterspy Meets Scotland Yard	Columbia ...	Howard St. John	U
Fri., ,, 19	10.45	Theatre Royal	The Man in the Iron Mask (Reissue)	ABFD ...	Louis Hayward ...	A
NEWCASTLE.						
Tues., Jan. 16	10.45	Essoldo ...	Counterspy Meets Scotland Yard	Columbia ...	Howard St. John	U
,, ,, 16	10.30	Pavilion ...	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
,, ,, 16	10.30 & 3.00	Own Theatre ...	I'll Get By	20th-Fox ...	June Haver ...	U
,, ,, 16	10.30	Haymarket ...	Forgery	AB-Pathe ...	Don De Fore ...	A
,, ,, 16	10.30	Odeon	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.45	Essoldo ...	Bandit General	International	Paulette Goddard	A
Thur., ,, 18	10.30	Haymarket ...	King Solomon's Mines	MGM ...	Deborah Kerr ...	U
NOTTINGHAM.						
Tues., Jan. 16	10.30	Elite	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
,, ,, 16	10.30	Scala	Rio Grande	Republic ...	John Wayne ...	U
SHEFFIELD.						
Tues., Jan. 16	10.30	Gaumont ...	The Man Who Cheated Himself	20th-Fox ...	J. Lee Cobb ...	A
,, ,, 16	10.30	Cinema House ...	The Adventurers	GFD	Jack Hawkins ...	A
Wed., ,, 17	10.30	Gaumont ...	I'll Get By	20th-Fox ...	June Haver ...	U
,, ,, 17	10.40	Union St. P.P.	Forgery	AB-Pathe ...	Don De Fore ...	A
,, ,, 17	10.45	Cinema House ...	Bandit General	International	Paulette Goddard	A
Thur., ,, 18	10.30	Cinema House ...	Walk Softly, Stranger	RKO-Radio ...	Joseph Cotten ...	A
Fri., ,, 19	10.30	Cinema House ...	Undercover Girl	GFD	Alexis Smith ...	A

THE BURNUP SERVICE

THE registration is announced of Burnup Service, Ltd., publicity and advertising agents. The directors are Mrs. Hope Burnup, managing, and William Pay, DFC. Peter Burnup is general manager.

Authorised capital is £5,500, comprising 5,000 £1 3 per cent. cumulative preference shares and 5,000 ordinary shares of 2s. each.

Mr. and Mrs. Burnup control the London office of Quigley Publications and the new enterprise will not affect their activities in this direction.

Transporters Aid CTBF

Reginald C. Bromhead, FCA, the president and chairman of the Cinematograph Trade Benevolent Fund, has received from Don Cash, of the Company of Seven (the Dramatic Society of the Northern Transport Agency, Ltd.), a cheque for £143 12s. 9d., the proceeds of the recent performance of "A Play for Ronnie," held at the Fortune Theatre, London.

A further production is now in active preparation, and once again the proceeds will be donated to the fund.

THE CEA REGRETS...

The CEA advised members that a short film, "Eiffel Tower" had been televised. By mistake, this short was referred to as "The Man on the Eiffel Tower," which has not been televised.

The CEA regrets inconvenience caused to British Lion (Independent) and asks members to note this correction, which will be advised to all individually as soon as possible.

"Street Corner" may be shown in Hull to persons over 16 years of age.

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Cenerentola" ("Cinderella") (*Archway*).—Based on Rossini's opera and filmed in the Royal Palace at Turin, this is the opera version of the popular fairy tale, performed by the Rome Opera Company conducted by Oliviero De Fabritiis. This will be preceded by "Triptych," a short featuring Benia mino Gigli and famous paintings.

"Battle of Powder River" (*GFD*).—Technicolor western, telling of a Sioux Indian uprising when pioneers open new trails across Wyoming.

"La Vie Commence Demain" ("Life Begins To-morrow") (*Blue Ribbon*).—Story of a young man's trip to Paris, where he is persuaded to study modern art.

"Blackmailed" (*GFD*).—Thriller concerning the accidental killing of a blackmailer and attempts made by the dead man's victims to hush up the case.

"Outlaw Country" (*Falcon*).—Western in which counterfeiters and bandits are apprehended by a marshal assisted by his twin brother, a renegade.

"Rimfire" (*Exclusive*). — Western, describing the efforts to locate hidden gold and the complications which follow the hanging of a notorious gambler suspected of cheating.

"Girls Behind Bars" (*Blue Ribbon*). —German drama showing how education and love helps to rehabilitate girl criminals.

"Ignace" (*Blue Ribbon*).—Comedy concerning the misadventures of a French army conscript.

MGM will trade show "Grounds for Marriage" on Wednesday, January 17, at 10.30 a.m. and 2.30 p.m., in the MGM Own Theatre. "Watch the Birdie" will be trade shown on Thursday, January 18 at the same place and times.

5th Annual Film School Arrangements

The National Film Association School is to be held again at the Beatrice Webb House, Pasture Wood, Holmbury St. Mary, near Dorking, Surrey, and will run from June 16 to 23; the fee—as in 1950—will be 5½ guineas, 1½ guineas of which is payable in advance as a deposit which cannot be refunded, and the remainder payable at the school. The fee covers accommodation and full board.

The official opening ceremony on Sunday, June 17, 1951, will be conducted by the chairman, J. M. Peddie, a governor of the British Film Institute.

GENERAL RELEASES FOR JAN. 15

AB - Pathé. — "Big Timber" American, 6,561 feet.

MGM.—"If You Feel Like Singing," American, 9,825 feet.

Monarch. — "Lilli Marlene," British, 7,798 feet.

United Artists. — "Underworld Story," American, 8,060 feet.

Warner. — "Three Secrets," American, 8,812 feet.

LATE EXTRA

Thursday, January 11.
10.30 a.m. and 2.30 p.m., Own Theatre. —"Kim" (MGM).

Friday, January 12.
11 a.m., Own Theatre, Film House.—"Summing Up No. 18" (AB-Pathé).
2.45 p.m., Private Theatre.—"Boeloe" —reissue (Paramount).

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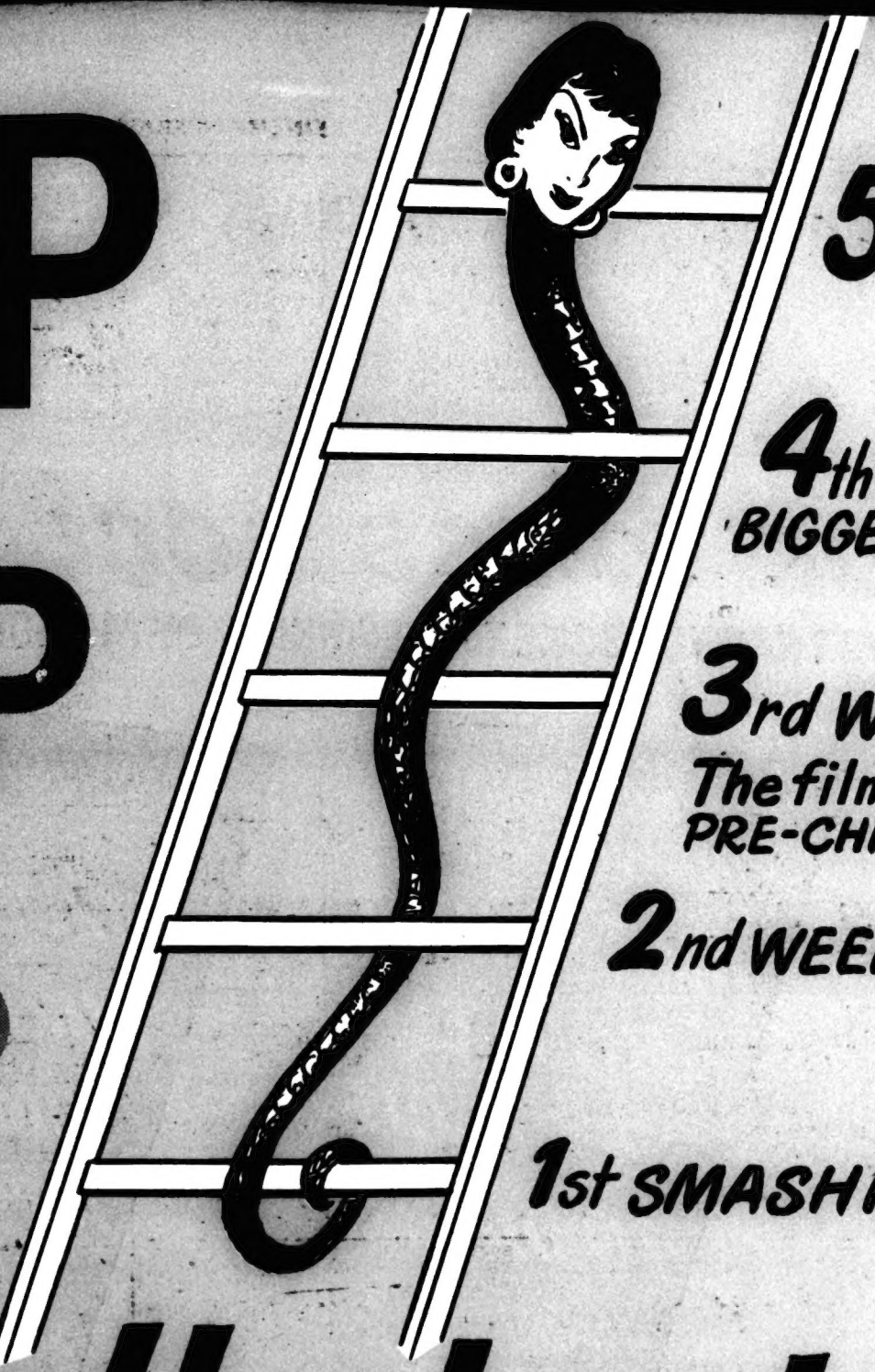

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